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T R A V E L S

T H R O U G H

GERMANY, BOHEMIA, HUNGARY,
SWITZERLAND, ITALY, and LORRAIN.

Giving a TRUE and JUST

D E S C R I P T I O N

O F T H E

P R E S E N T S T A T E of those C O U N T R I E S ;

T H E I R

NATURAL, LITERARY, and POLITICAL HISTORY; MANNERS, LAWS,
COMMERCE, MANUFACTURES, PAINTING, SCULPTURE, ARCHITECTURE,
COINS, ANTIQUITIES, CURIOSITIES of ART and NATURE, &c.

I L L U S T R A T E D

With COPPER-PLATES, engraved from Drawings taken on the Spot.

By J O H N G E O R G E K E Y S L E R,

Fellow of the ROYAL SOCIETY in LONDON.

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J R A V E L S

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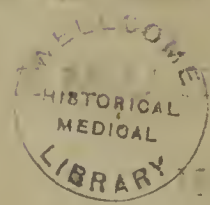
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C O N T E N T S

O F T H E

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GERMANY, ITALY, SWITZERLAND, &c.

V O L U M E T H E S E C O N D .

L E T T E R XLVII.

Of the Extent of *Rome*; the Pope, his Court, Revenue, and military Forces; the Life and Death of *Benedict XIII.* and the Intrigues of the Conclave.

S I R,

I N regard of its present extent, and number of inhabitants, several cities may be found, both in *Europe* and other parts of the world, superior to modern *Rome*; but if we consider its ancient power, and its sovereignty over so many powerful nations for such a series of years, the whole world never produced its equal. Hence *Ovid* pays it this compliment:

*Pre-eminence
of Rome a-
bove other
cities.*

*Gentibus est aliis tellus data limine certo
Romanæ spatium est Urbis & Orbis idem.*

‘ To ev’ry other state are limits set,
‘ And certain bounds, where its dominion ends;
‘ But *Rome*’s wide empire o’er the world extends.’

And *Martial* stiles it *Terrarum domina gentiumque Roma.* ‘ *Rome*, the mistress of the earth, and queen of nations.’ The remains of the an-

*Fabulous ac-
counts.*

cient walls and buildings of the city demonstrate, that for its vast circumference it might justly be classed among the principal cities of the world; though I cannot subscribe to the palpable exaggerations both of ancient and modern writers on this head. According to *Pliny*, *lib. iii. c. 5.* the city walls in *Vespasian's* time, were thirteen thousand two hundred paces in circumference; and *Vopiscus*, who wrote in *Aurelian's* time, magnifies them to fifty thousand. This must either be a notorious error of the transcriber, or such a circuit must have included the seats and gardens in the neighbourhood of *Rome*. What *Vossius*, in his *Variae observationes*, endeavours to prove, is very weak and absurd; for he would fain persuade his readers that *Rome* was twenty times as large as *Paris* and *London* put together; that *Nero's* palace alone took up more ground than the greatest of our modern *European* cities; that the number of slaves in *Rome* amounted to eight millions, and the inhabitants in general to fourteen millions; whereas, according to him, the cities of *Paris* and *London* do not contain above six hundred thousand souls each, and the whole number of inhabitants in the several countries of *Europe* do not exceed twenty-eight millions. Whoever gives credit to these bare assertions should not dispute with him, when he affirms, the inhabitants of *Nanquin*, a single city in *China*, to be above twenty millions. These exaggerations are still far short of *Rolefincks*, in his *Fasciculus temporum*, who computes the inhabitants of *Rome*, in the time of her highest prosperity, at twenty-seven millions and eighty thousand. *Lipsius*, under the name of *Rome*, comprehends all the circumjacent country, as far as *Ostia Aricia*, *Otriculum*, and other distant places; but this method was not customary among the ancient writers, and it would be just as reasonable to extend *Paris* to *Versailles*, or include *Gravesend* within *London*. Should it be objected, that according to *Pomponius*, the word *urbs* signifies indeed what is inclosed by the walls; but the name *Rome* is to be taken in a larger sense, which is further confirmed by the civilian *Paulus* in these words, *Urbis appellatio muris, Romæ autem continentibus ædificiis finitur, quod latius patet*; yet it is evident that *Continentia ædificia*, or contiguous buildings, do not include country seats, villages, and towns, and some at a considerable distance. Nay, such is the infatuation of *Lipsius* in magnifying the extent of *Rome* and the number of its inhabitants, that he does not scruple to alter and falsify such passages in ancient writers as make against his chimeras, and blindly follows the most absurd and extravagant assertions of the *Greeks*, who were remarkable for their flattery to the *Romans*. Was ever any thing more ridiculous than what the orator *Aristides* says of *Rome* in *Adrian's* time? ‘It is so large, says this writer, that in any part of it a person may always with some reason think himself in the center of it; so that a whole year is
‘ not

‘ not sufficient to enumerate other cities, that are as it were included in
 ‘ this celestial city : whole nations, as *Capadocians*, *Scythians*, and others,
 ‘ having in numberless multitudes at once settled in *Rome*.’ This boast
 in reality can relate only to the few quarters or wards where some individuals of those nations used chiefly to live. *Vespasian’s* amphitheatre was about a hundred and fifty feet in height ; yet *Ammianus Marcellinus*, lib. xvi. c. 16. is pleased to say, that its height is scarce discernable by human eyes. In *Pliny the elder’s* time, the eastern part of the city was terminated by the *Agger Tarquini*, or *Tarquin’s Rampart*, as it is to this day ; and the monument of *Cestius* may be concluded to have been the western bounds, as the ancient *Romans* did not admit of tombs or sepulchral monuments within the city. Towards the *Ponte Molle*, as in modern times, there was an open plain, in which *Constantine the Great* drew up his army in order of battle ; and the *Vatican* mount is known to have been intirely without any buildings.

It is very probable, both from the present ruins and passages of ancient writers, that in most places the walls of the modern city were the limits of the ancient, and that the entire circumference of both was nearly equal ; but there is a very great difference in the number of buildings on the same ground-plot ; for the plan of modern *Rome* plainly shews, that one half of it is not built upon ; and that those places on which the most splendid and magnificent structures anciently stood, are now turned to gardens, fields, meadows, vineyards, and even waste ground. To walk round the circuit of the city, including all the windings and angles of the walls, takes up at most but four hours, being about thirteen short *Italian* miles ; whereas a tour round *Paris* and its suburbs will require six or seven hours.

As to the number of inhabitants in ancient and modern *Rome*, *Livy* lib. i. c. 44. informs us, that in the time of *Servius Tullius* the citizens were computed at eighty thousand, which in the consulship of *Quintius*, were increased to a hundred and twenty four thousand two hundred and fourteen. (*Idem*. lib. iii. c. 3.) But it is not to be imagined that this number includes only such *Roman* citizens as were housekeepers at *Rome* ; it rather comprehends all who were made free of the city, though they resided in other parts of the empire. This honour at first was not so cheap as it was afterwards under the prevalence of corruption, when this privilege was lavishly bestowed on whole cities and provinces ; till at last the emperor *Antoninus* declared all free subjects of the *Roman* empire citizens of *Rome*, and thus finally abrogated the distinction which otherwise had suffered continual violation. At first, the *Roman* legions consisted only of citizens of *Rome* ; but this was soon altered. The *Lustra* were instituted every fifth year for taking an account of the num-

ber of the people, and the payment and proportion of the taxes. In the dictatorship of *Quintus Fabius Maximus*, the *Roman* citizens amounted to two hundred and fourteen thousand; and this *Lustrum* was a work of time, being carried on through all the provinces (*Liv. lib. xxix. c. 37.*) Before the civil wars, it appears from *Florus's* epitome of *Livy*, that the number of *Roman* citizens, at the highest calculation, was four hundred and fifty thousand; but generally they were reckoned to be betwixt two and three hundred thousand, till the civil discords reduced them to a hundred and fifty thousand. This calculation is attended with no difficulty, *Plutarch* and *Appion* concurring in it; and the latter says, ‘ that the civil wars had destroyed above half the *Roman* citizens.’ *Suetonius*, c. 41. in *Cæsar*, informs us, ‘ that *Cæsar* diminished the number of those to whom corn was distributed out of the public granaries, and that only three hundred and twenty thousand partook of that donation.’ But on these occasions the question was not concerning citizenship, but indigence; and thus all the common people who presented themselves were gratified. These calculations being indisputable, we cannot but wonder at reading in *Tacitus* what he says concerning the emperor *Claudius*, *Condedit lustrum, quo censa sunt civium LXVIII centena & LXIII millia.* ‘ He ordered a *lustrum*, by which the number of citizens was found to be sixty-nine classes of a hundred, and sixty-four of a thousand each;’ for before, in the course of some centuries, the number had increased but four or six fold. In the short interval between *Cæsar's* triumph and *Claudius's lustrum*, which at most was not above eighty years, according to this account, the proportion had at once as it were rose forty-six to one. This is either owing to the negligence of transcribers, or *Tacitus* had formed his computation upon very different grounds from *Livy*. Possibly the case is, that in *Tacitus's* time the number of persons, men and women, old and young, intitled to the freedom of *Rome*, amounted to betwixt six and seven millions. They who ascribe to ancient *Rome* such an incredible number of inhabitants, if they allow that its circumference did not extend beyond the remains of its ancient walls, must have recourse to the height of the houses, but to very little purpose: for *Strabo*, in his fifth book, mentions an order of *Augustus* against building houses above seventy feet high; and according to *Aurelius Victor*, *Trajan* reduced the standard to sixty feet, which is equal but to about four or five stories; especially in hot countries, where low rooms are very inconvenient. Now it is well known that this is the common height of the houses at *Vienna*, *Paris*, and other modern capital cities, and consequently in this point *Rome* had no particular advantage over them.

If *Rome* contained so many millions of souls, I see little reason why *Suetonius*, in his life of *Nero*, should set it down as something very extraordinary, *that the pestilence in one autumn had swept away no less than thirty thousand people*; it being known from experience, that in populous cities the annual number of natural deaths is about one in twenty-six, or thirty. Hence it is evident, that a city containing four millions and a half of inhabitants, according to the common course of nature, without any pestilence interfering, must lose every quarter of a year above thirty thousand of its inhabitants. *London* contains a million of inhabitants *, and the burials are annually about twenty-six thousand; but the plague in king *Charles* the second's time, carried off ninety-seven thousand. Whatever was the number of the inhabitants of ancient *Rome*, it greatly exceeded those of modern *Rome*. It appears from *Ciacconius's* life of *Gregory XI.* that in 1376, all the souls in *Rome* amounted only to thirty-three thousand. In the quiet and happy reign of Pope *Leo*, according to *Paulus Jovius*, they were increased to eighty-five thousand; but in the tumultuous times, under *Clement VII.* they sunk again so low as thirty-two thousand. In the year 1709, the number of births at *Rome* were three thousand six hundred and sixty-two; and the whole number of inhabitants amounted to a hundred and thirty-eight thousand five hundred and sixty-eight. Among these were forty bishops, two thousand six hundred and eighty-six priests, three thousand five hundred and fifty-nine regulars, one thousand eight hundred and fourteen nuns; three hundred and ninety-three courtezans, or common prostitutes, and fourteen moors. In the above-mentioned calculation, the *Jews*, who are generally about eight or nine thousand, were not thought worthy to be included. Five years after this calculation was made, *viz.* 1714, in the month of *July*, Pope *Clement XI.* ordered *Carraccioli* to take an account of all the inhabitants of *Rome*, which then amounted to a hundred and forty-three thousand; whereas *Paris* can produce at least eight or nine hundred thousand, and *London* still more, as may be evidently seen by their yearly bills of mortality.

*Number of
inhabitants in
modern Rome.*

*Number of
inhabitants
at Paris and
London.*

The last-mentioned city, within these twenty years, has increased prodigiously, and the difference between *London* and *Paris* will plainly appear to any one who takes a view of *Paris* from the tower of *Nôtre Dame*, and of *London* from the upper gallery of *St. Paul's*. As to the number of inhabitants, *London* is better adapted for it than *Paris*,

*Parallel be-
twixt Lon-
don and
Paris.*

* In the year 1716, a wager was laid at *Hanover*, betwixt lord *Wharton* and count *Monçeau*, concerning the number of the inhabitants of *London*, which the former affirmed to be fifteen hundred thousand. The decision of this wager was referred, by letter, to the lord mayor of *London*, who allowed my lord *Wharton* to be in the wrong, but judged the number to be at least eleven hundred thousand.

which

which abounds with spacious convents, the inhabitants of which bear little proportion to their largeness. The *Seine* also employs but few people, whereas the many hundreds of large vessels, and some thousands of boats which ply on the *Thames*, maintain more people than are usually found in a large city. Some conjecture may be formed of the number of inhabitants at *London*, from the consumption of eatables; for, my lord *Townsend*, in the year 1725, assured the king of *Prussia*, at *Herenhausen*, which is confirmed by exact registers, that one day with another, it amounts to twelve hundred oxen, besides which, above twenty thousand sheep, and twelve thousand hogs and calves are consumed there every week *.

The sovereignty of ancient *Rome* over a great part of the world may seem to raise it considerably above modern *Rome*; but the latter also glories in a monarchy raised by the profoundest policy, and by an artifice of a very singular nature; and in respect of dominion, especially before the time of *Luther*, it almost surpassed even ancient *Rome*, according to *Prosper's* words:

*Facta Caput mundi quidquid non possidet armis
Religione tenet.*

‘ She is become the metropolis of the world; and those countries where her arms have not penetrated, she holds by the tenure of religion.’

With regard to external splendor, its stately temples, and magnificent palaces, I am inclined to think that modern *Rome* is superior to the ancient; at least in this particular, I differ from *St. Austin*, who, preferably to all other things, wished to have seen *Christum in carne*, *Paulum in ore*, *Romam in flore*. ‘ Christ in the flesh, *St. Paul* preaching, and *Rome* in its ancient glory.’

What high ideas *Petrarch* entertained of the grandeur of ancient *Rome*, appears from the following beautiful lines of that celebrated poet:

* According to *Maitland's* calculation for the same year, there were consumed in *London* in 1725, 98,244 oxen, 711,123 sheep and lambs, 194,760 calves, and 186,932 hogs, and a proportionable quantity of fish, fowl, and vegetables. It must be observed, that *London* is considerably increased since that time. The number of houses, according to the same author, in *London*, *Westminster*, and *Southwark*, is 95,968.

*Qui fu quella di Imperio antica sede,
 Temuta in pace e triomfante in guerra.
 Fu ! perch' altro che il leco hor non si vede.
 Quella che Roma fu giace, s' atterra.*

*Queste cui l'herba copre e calca il piede
 Fur moli ad ciel vicine, & hor son terra.
 Roma che'l mondo vinse, al tempo cede,
 Che i piani inalza, e che l'altezza atterra.*

*Roma in Roma non e. Vulcano e Marte
 La Grandezza di Roma a Roma han tolta,
 Struggendo l'opre e di Natura e di Arte
 Volio jossopra il mondo e'n polve e volta
 E fra queste ruine a terra sparte
 In se stessa cadea morta e sepolta.*

- ' Here stood th' august and ancient seat of empire,
- ' In war victorious, dreaded ev'n in peace ;
- ' Here stood, alas ! its place is only seen,
- ' And what was *Rome* lies bury'd in its ruins.
- ' Those lofty structures, whose aspiring heads
- ' Tow'r'd up to heav'n, are levell'd with the earth,
- ' O'ergrown with weeds and trampled under foot.
- ' *Rome* which was once the mistress of the world
- ' Yields to the tooth of all-devouring time,
- ' Which levels heights and raises humble plains.
- ' *Rome* is no longer *Rome*.—The fire and sword
- ' Her grandeur have destroy'd, and laid in dust
- ' The noble works of nature and of art ;
- ' And here her scatter'd fragments lie interr'd.'

But since *Petrarch's* time things are very much altered at *Rome*, besides, the veneration for antiquity, and the natural prejudice of mankind in favour of things lost or absent, makes them to be looked upon in a different light from those that are present and strike the senses. The beauty of a city doth not wholly consist in the multitude of statues and the enormous extent and largeness of public edifices, such as were the pride of ancient *Rome* : And as *Europe* at present cannot shew any structure equal in beauty and magnificence to *St. Peter's* church in the modern city, so I question whether *Nero's* golden palace, or any of the temples in ancient *Rome*, could be compared to this noble edifice.

*Qui miseranda videt veteris vestigia Romæ,
Hic poterit meritò decere: Roma fuit.
At qui celsa novæ spectat Palatia Romæ,
Hic poterit meritò dicere: Roma viget.*

‘Whoever beholds the ruinous remains of ancient *Rome*, may well
‘say *Rome is no more*; but whoever turns his eyes towards the splendid
‘palaces of new *Rome*, may as justly say, *Rome still flourishes*.’

Power of the
Pope.

Proved from
Psalms viii.

When the vast sums remitted to this city from all *Roman-catholic* countries are considered, it is no longer a wonder, that, with such resources, it has weathered so many severe storms. It is but a few centuries since the power of the Pope was such, that several monarchs not only paid him a yearly tribute; but if they offered to act contrary to his Holiness’s pleasure, or did not in every thing fully comply with his commands, tumults, excommunications, and some times even the loss of their crowns and dominions were the consequence, and this without any respect of persons, or distinction of nations. St. *Antoninus* observes, that the words of *David*, in the viiith *Psalms*, viz. *Thou hast put all things under his feet; all sheep and oxen, yea, and the beasts of the field; the fowl of the air and the fish of the sea,* were literally accomplished in the Pope. The *sheep*, according to that sagacious commentator, signify the *Christians*; the *oxen*, the *Jews*; the *beasts of the field*, the *Pagans*; the *fowls of the air*, good and evil *angels**; and lastly, by the *fishes of the sea*, are meant the *souls in purgatory*. The orthodox cannot take offence at this interpretation, as they are compared to that innocent serviceable creature the sheep; but the heretics are little obliged to *Urbano Cerri*, who, in his state of the *Romish* church, always speaks of them as unclean beasts; and with his *Elogium* on Pope *Innocent XI.* for his zealous persecution of hereticks, he introduces some fervent exhortations, encouraging him to go on; profanely applying these words in the *Acts of the Apostles* to the *Roman* pontiff, *Rise, Peter; kill and eat.*

Pope’s revenues.

The great power of the Pope must be attended with a very large revenue, were it to consist only of the profits arising from dispensations, annates, palls, canonizations, &c. But the wealth of those families, whose good fortune it has been to have one of their relations exalted to the papal dignity, is a convincing proof of this; for, notwithstanding

* Concerning the Pope’s prerogative over angels, I remember in a manuscript of Pope *Clement* the VIth’s bull for the jubilee of the year 1350, kept in the city library at *Utrecht*, to have read these words: *Mandamus Angelis Paradisi, quod animam illius a purgatorio penitus absolutam in Paradisi gloriam introducant.* ‘We require and command the angels of
‘paradise that, as we have discharged his soul from purgatory, they will immediately
‘carry it to the joys of paradise.’

the

the Pope's profuse way of living, they leave over-grown fortunes, both in land and money to their heirs. How those fortunes are raised is well known to the *Ottoboni*, *Altieri*, *Chigi*, *Pamfili*, *Barberini*, *Borghese*, *Ludovisi*, and other *Casa Papaline*, or papal families. It has been computed, that *Urban VIII.* who was one of the *Barberini*, left to his family above twenty-four millions of *Roman scudi* *; and this partly accrued from the confiscations of the effects of three thousand unhappy persons who were put to death by the inquisition.

The family arms of Pope *Innocent XII.* are three cups, which he ordered to be inverted, implying, that instead of filling, he intended to pour out and distribute, adding this motto, *Aliis, non sibi*. 'To others, not to himself;' but *Pasquin* placed the comma after the word *non*, and thus quite altered the meaning, though with too much truth.

The lands and revenues of the pope are managed by the apostolic chamber, where the employments are so lucrative, that the more considerable are sold for eighty or a hundred thousand dollars †. Collations to ecclesiastical benefices, dispensations, &c. are made out in the *Datary*, so called from the usual signature *Datum Romæ apud sanctum Petrum*, &c. when the pope is at the *Vatican*, and *apud sanctam Mariam majorem*, when he is at the *Quirinal* palace. Every instrument, after passing through the *Datary*, comes into the secretary of state's office, of which the *Datary* is but, as it were, a department. The *Rota* is a kind of parliament, or superior court of judicature.

The highest assembly is the consistory, where the cardinals sit and vote; and on some particular occasions, there is free admittance into this court, as happened on the 11th of *February* last, at the promotion of cardinal *Salviati*. About nine in the morning the cardinals met in their long robes and mantelets of ermine, but without any black spots; on their heads they wore red silk caps, shaped almost like those of the *Jesuits*. The cardinals who had been regulars, appeared in the habit of their order, made of a thin cloth. The pope came in a close episcopal vestment of gold tissue, with a mitre embroidered with gold on his head; and on each side of his seat, which was elevated above the rest, and under a canopy, was placed a large fan, made of white pea-cock's ‡ feathers. The cardinals sat on the second bench from the floor, the first bench being assigned for their *Caudatarii*, or train-bearers: the pope be-

* About 6,000,000 l. sterling.

† About 22500 l. sterling.

‡ That the ancients made their *flabellas* or fans of pea-cocks feathers, may be seen from *Montfaucon's Antiq. exp. suppl. tom. i. tab. 2.* Such also were the fans made use of by the deacons for driving away the flies, that they might not fall into the chalice, (*Anselmus, lib. 3. Ep. 162. Durandus, lib. 4, c. 35. n. 8, 9,* and the author of the *Constitutiones Apostolicæ*;) and among the Greeks to this day, such a *flabellum* is put into the hand of the deacon at his ordination.

ing seated, the cardinals, with their robes, sweeping the ground, came up to him, according to their seniority, to make the usual salutation *. Afterwards *Salivati* being called in, he appeared in the habit of a cardinal; and having first kissed the pope's foot, and then his right hand, his holiness embraced him. After this ceremony he went about and kissed all the cardinals. In the mean time a motion was read in *Latin*, concerning a canonization to be deliberated on, little of which being understood, no body seemed to give any heed to it †. This round of salutations being over, the new cardinal was again led to the papal chair, where his holiness, during the recital of some prayers, put the red hat on his head; but it was immediately taken off again.

Courtly softening of a denial.

When a memorial or petition is delivered to the pope, and returned with *Leetum* written on it, it is an ill omen, indicating, that it has indeed been *read*, but, at least for the present, will not be *granted*; this manner of softening a denial has some affinity with the phrase used by Henry IV. of France, *Nous verrons*, 'We'll see.'

Of the pope's military forces.

The pope's military forces, whether by land or sea, make no great figure. The place where any of his soldiers are to be seen, are the castle of *St. Angelo*, *Civita Vecchia*, *Urbino*, *Ferrara*, and some small forts on the frontiers. The pope's *Swiss* guards are well paid and cloathed; yet their chief employment is to keep off the croud at public solemnities. I must say, that foreigners, on all occasions, find them very civil; especially if addressed in *German* by the title of *Landsmann*, which is more than can always be said of their countrymen at *Versailles*. I remember that an *Austrian* nobleman, of great rank, being pressed by the crowd, in return for his condescending compliment of *Landsmann*, received this answer, *Ay! to-day every bear-leader calls us countrymen.*

Sbirri.

For preventing all disorders and tumults, there is at *Rome* a corps of three hundred *Sbirri*, commanded by a captain, who is called *il Barigello*; he is distinguished from the rest by a gold chain and medal; and when he has a mind to be known, he wears the chain about his neck. This post was formerly very creditable, but now is accounted contemptible; and pope *Clement XI.* endeavouring to restore it to its former esteem, by persuading some persons of family to accept of it, was answered, that the best way to bring that post into credit again, would be to bestow it on the nephew of a pope, as, after such a predecessor, no man would be ashamed of it: But the pope and his rela-

* It is only at the adoration on his election, and at the coronation of a pope, that the cardinals kiss his feet.

† Every canonization is rated at a hundred thousand *Roman scudi*, or 21250 *l.* sterling; and in the year 1712, there happened no less than four.

ions pursued a higher game, and so the affair remains as it was. The present *Barigello* was formerly a captain in a marching regiment, and for his good parts and agreeable address, was received into the best of company; but falling into low circumstances, he accepted of this employment, which, at once deprived him of all commerce with his former friends and companions.

The cardinals make no extraordinary figure, for persons who claim *Dignity of a cardinal.* an equality with crowned heads. The title of Cardinal is indeed of some antiquity, but not in the present acceptation of it. Formerly the bishop of *Rome* was chosen by the clergy and people, and afterwards confirmed by the emperor; by whom also he was sometimes deprived for turbulent and seditious practices. It was under pope *Nicholas II.* that the cardinals first began to acquire such high reputation. The red hat was conferred on them in the year 1243, by *Innocent IV.* at the council of *Lyons*, as *Nicholas de Curbio* observes in his life. To *Paul II.* they owe the scarlet robes, and the title of *Eminentissimus* they hold from *Urban VIII.* whereas before they were stiled only *Illustrissimi*, in common with other bishops and prelates. The red hat is an emblem of their readiness to shed their blood for the catholic faith, though the cardinals make no great figure in the list of martyrs. It is certain, that upon the whole the scarlet vestment is very becoming; even the dead cardinals are painted with this colour, in order to set off their cadaverous visages; and it is no longer ago than last *March* that cardinal *Pamfili* lay in state in *St. Agnes's* church, whose rosy florid countenance was entirely owing to carmine or vermillion.

In the promotion of foreign prelates to the cardinalship, the Pope *Cardinals nominated by crowned heads.* allows of the nomination by crowned heads of the Popish religion. This privilege the king of *Sardinia* obtained by a refined piece of policy, for he recommended to *Benedict XIII. Ferreri*, brother to the marquis *d'Ormea*, whom the pope himself wished to see invested with the purple. I could likewise name a cardinal who owed his promotion to the Defender of the Protestant Faith, *viz. George I.* king of *Great Britain*, who procured him the king of *Poland's* nomination; but the circumstances of this intrigue are best known to the present bishop of *Namur*, formerly known by the name of *Abbé Strickland*. The con- *Account of the conclave.*clave is the theatre where the cardinals principally endeavour to display their abilities, and where many things are transacted which favour little of their pretended divine inspiration. It is known that during the election of a pope in the year 1721, the feuds and animosities ran so high, that they fell to blows, and threw the standishes at one another. In this fray *Davia*, *Albani*, *Pamfili*, and *Altham*, distinguished themselves, so that it is not at all strange, that among the attendants of the conclave, there are

*Intrigues in
the conclave.*

always two or three surgeons in waiting. *Davia*, a *Bolognese*, and uncle to the famous general *Caprara*, was of a family which had always been in the *Austrian* interest; but soliciting a benefice in the dutchy of *Milan*, and meeting with a repulse, he left the imperial party, and went over to *Paolucci*, who on the very first day was near carrying the election. Twenty-eight cardinals went into the conclave, and it was secretly concerted between them to choose a Pope before the foreign and absent cardinals could repair to *Rome*. In the scrutiny made in the morning *Paolucci* had nine votes, and in the evening seven more. It seems two thirds of the voters present determin the business in favour of him with whom they side; so that *Paolucci* was within three suffrages of carrying his point, which probably he might have gained over by his intrigues that night, had not cardinal *Althan*, the imperial minister, formally excluded him in his sovereign's name; for the emperor and the kings of *France* and *Spain* have, at the election of a pope, the privilege of excepting against and setting aside any person proposed for that dignity. But this must be done before the requisite number of votes have been declared in his favour; and this exclusion takes place, though the bills or votes after the scrutiny have been actually counted, the protest being of force, if made before the last ballot, which is to make up the requisite number, be opened. Whilst an election may be prevented by intrigues, an exclusion is seldom made use of. Cardinal *Salerno*, a *Neapolitan*, who lay under great obligations to the imperial court, yet, as a *Jesuit*, being desirous of a Pope whom he knew zealous for the constitution *Unigenitus*, was *Paolucci's* chief agent: but seeing a stop put to his election, he left the conclave on pretence of a sudden illness.

What is said to have passed upon the decease of *Alexander VII.* is no tale invented by Protestants, but related by grave *Roman-Catholics*, viz. That on the last day cardinal *Sforza* going into the conclave, asked another cardinal, his intimate friend, what he thought would be the issue? Who returned him this frank answer: 'Signior cardinal, If the *French* make the Pope, it will be cardinal *Farnese*; if the *Spaniards*, cardinal *Rospigliosi*; if he is made by the people of *Rome*, it will be cardinal *Barberini*; if the Holy Ghost appoints him, cardinal *Odescalchi* will be the man; if the devil have a hand it, it must be your eminence, or myself.' Upon this *Sforza* answered with a laugh, 'Then *Rospigliosi* will be the man.' Who accordingly was chosen by the name of *Clement IX.*

In the year 1724, upon the death of *Innocent XIII.* the following satirical distinction was made between the candidates for the papal throne:

Il Cielo

Il Cielo vuol Orsini
Il Popolo Corsini
Le Donne Ottoboni
Il Diavolo Alberoni.

- ‘ Heaven is for *Orsini*,
- ‘ The people for *Corsini*,
- ‘ The ladies for *Ottoboni*,
- ‘ The devil for *Alberoni*.’

But *Orsini* was chosen by the name of *Benedict XIII.*

During the conclave, every day brings forth *Pasquinades*, copies of which are sold in coffee-houses to foreigners, with a very grave request from the venders of keeping them secret; but they are generally too insipid to be transcribed, and therefore I shall not trouble the reader with them.

One would think some means should be laid down for limiting the duration of a conclave, as such a close confinement cannot but be extremely inconvenient to the cardinals, who are accustomed to live in spacious palaces. In *England*, the juries, in criminal cases, are locked up without meat, drink, fire, or candle, till they agree in a verdict. How far this might be imitated with regard to conclaves, I leave to abler heads to determine. At least it would put a stop to a great deal of caballing, and to many improper liberties allowed the conclavists; for they are a set of people who must be kept in good humour, as having been privy to the most clandestine intrigues *. That their favour is of great importance

*Duration of
the conclave.*

* *Polanus*, though a Roman-Catholic, in his *History of the Council of Trent*, lib. vi. has this passage: *Solens est Cardinalibus, cum ingrediuntur Conclave, in quod includendi sunt ad electionem futuri Pontificis, ut singuli duos habeant ministros, unum tanquam Sacellarium, alterum veluti Cubicularium. Hos plurimum eligunt non tam ut personis Dominorum, quam ut negotiationibus inserviant, adeoque usu venire solet, ut optimi censeantur in urbe Roma aulici, non minorem in negotiando ac suffragiis emendicandis, quam ipsi Domini, partem obtinentes. Unde consuetudo inveteravit, ut egressi conclave in novi Pontificis familiam adsciscantur, horumque singuli privilegiis loco ac conditione cujusque convenientibus, prout Sacerdotes sunt aut Seculares, ornentur. Jam inter Privilegia, quæ dari solebant Sacerdotibus, hæc erant, ut, quæ possidebant beneficia, in manus cujusunque Ecclesiastici ad libitum resignare possent, qui ea conferret in illum, quem ipsi nominabant. Item ut Sacerdotia sua cum quocunque altero beneficium tenente possent permutare, & ad voluntatem deligere eum, qui in utrumque beneficium conferret. Ab hac facultate adeo inmani & extraordinaria nata est aperta beneficiorum nundinatio: adeo, ut Episcopis, quorum in Diocesi talis aliquis Canclavista erat, necesse esset, Canonicatus, beneficia parochialia, aliaque magno Ecclesiæ scandalo ad ipsorum arbitrium permutanda permittere. De his Hispanorum erat querimonia. --- ‘ The cardinals, at going into the conclave, where they are shut up till a Pope be chosen, have usually two attendants, one as a chaplain, the other as a valet; though ‘ in effect their principal employment is to carry on the intrigues, canvass votes, and ‘ enter into negotiations no less than their masters themselves. By this service they ‘ acquire such address as to pass for the most dextrous courtiers in *Rome*. It is grown a ‘ custom, that at the rising of the conclave, they are taken into the new Pontiff’s house, ‘ hold,*

Account of several popes.

portance to the candidates, the history of papal elections sufficiently demonstrates, they having been often the occasion of their losing or gaining the pontificate. In the conclave held upon the decease of *Paul II. Nicholas Perotii*, conclavist to cardinal *Bessarion*, from an unseasonable care not to break in upon his master's meditation, denied admittance to three of the leading cardinals, who came to offer him their joint interest; but resenting this impertinence, they went away, and gave a turn to the election in favour of *Sixtus IV.* These last ten years have produced four vacancies in the pontifical chair. *Clement XI.* died in 1721, who was succeeded by his successor *Innocent XIII.* of the house of *Conti.* The ministers of the latter, cardinal *di St. Agnes* and *Monsignore di Riviera*, were men of parts, and under whose administration every thing went on well. The pope himself was a very great epicurean, so that one ready way to his favour was to present him with some extraordinary dish, or exquisite liquor; he also was fond of smoking. Having once indulged himself too far in eating fish, an emetic was prescribed by his physicians, who, for want of attention to a rupture with which the Pope had lately been afflicted, by this means caused a mortification in that part, which put an end to his life in *March, 1724.* His successor did not discharge the physician from his service, but would never take any of his medicines. On the 29th of *May, 1724, Francesco Vincenti Maria*, of the illustrious house of *Orsini* *, succeeded to the pontificate by the name of *Benedict XIII.* He had from his youth affected the monastic

‘ hold, and there handsomely provided for as ecclesiastics or laymen. Now among the
 ‘ privileges of the ecclesiastics they are allowed at pleasure to resign their benefices in
 ‘ favour of any other, to whom they shall choose to transfer them, and like wise to ex-
 ‘ change their benefices with any other, and choose him who should collate both. From this
 ‘ enormous privilege has arisen the public bargaining for benefices; so that a bishop, whose
 ‘ misfortune it is to have such a conclavist in his diocese, must allow of the exchange of
 ‘ prebendaries, canonries, benefices, &c. at such an one's pleasure, to the great scandal of
 ‘ the church. *Spain* made loud complaints of these abuses.---

* The principal families of *Rome* are the *Orsini, Colonna, Conti, and Savelli*; next are these of *Sforza, Gaetani, Cesarini, Cesi, Caffarelli, Salviati, Altamis, Carpegna, Ruspoli, Vaini, Muti, Lanti, Frangipani, Borghese, Chigi, Pichi, Ludovisi, Falconiere, Cibo, Elisei, Jusliniani, &c.*

The chief of the *Orsini* family is always *Capo Barone è Principe del Soglio*; i. e. ‘ Head baron and prince of the throne.’

The chief of the *Colonna* is hereditary high constable of the kingdom of *Naples*, and *Capo Barone è Principe del Soglio Papale.*

The chief of the *Savelli* is marshal of the holy church, and hereditary keeper of the conclave.

The chief of the *Conti*, the duke *di Poli*, is *prefetto*, or prefect of the papal chapel.

The chief of the *Cesarini* is always *gonfaloniere*, or standard-bearer to the pope.

The *Principi del Soglio*, on public solemnities, stand on the right-side of the pope's chair, and give place only to the nephews of the reigning pope.

life, and such was his indifference to the world, that, till the General of his order, which was the *Dominican*, charged him upon his oath of obedience, he would not accept of a cardinal's hat. When he was elected Pope, he was so far from being in the least elevated, that he gave the cardinals to understand, ' That they had acted amiss in preferring him to one better qualified. As to the ecclesiastical functions, he hoped he should discharge them; but that in civil matters and politics, which were also necessary, he should be totally at a loss.' There were several ready to ease him of that burden; but the misfortune was, that he had no talent at chusing ministers, and unhappily for his country, cardinal *Coscia* came to be at the head of all affairs. The Pope, in the mean time, was very assiduous in visiting churches, and consecrating altars; he also regulated the shape of wigs, beards, and other trifles among the clergy; and what was much better, shewed a very sympathising regard for the poor. He gave himself so little concern about worldly affairs, that he scarce knew the current coins; and on account of his diffusive liberality, care was taken, towards the latter part of his life, that none who were apprehended to want his bounty should be left alone with him. This was first occasioned by a pilgrim, who, in a private audience, so pathetically set forth the distresses of his family, that his holiness granted him three hundred *scudi* for himself, a like sum for his wife, and four hundred for his children*. The treasurer, when ordered to get the money ready against the next morning, was for making some remonstrances; but the pope, who indeed in other matters did not like to be reasoned with, stopped his mouth with saying, *Jo lo voglio cosi*; ' I'll have it so.' However, it came into the treasurer's head to get the sum in copper coin; so that it filled ten large money-bags, which the next morning were brought into the Pope's chamber. His holiness asked with some surprise for what use so much money was designed? Upon being told that it was the thousand *scudi* which he had the day before granted to an unknown beggar, he was amazed, and said, That he little imagined it to be such a heap of money; and sending for the pilgrim, dismissed him with one bag only. Thus the treasurer saved him nine hundred *scudi*; but whether they were put to a better use, is a question. His bed-chamber in the *Vatican* was a kind of garret, without hangings, or any other furniture than a plain table and two wooden chairs; and to the day of his death he persevered in a course of mortification and self-denial. Yet, amidst these austerities, he took a great quantity of snuff, and even repealed the bull of excommunica-

* In all about 250 l. Sterling.

tion issued by *Innocent XII.* against taking snuff in *St. Peter's church* *. I have already observed, that his fault was being a little too much wedded to his own opinions; and once discoursing with cardinal *C*—about introducing the bull *Unigenitus* into the *Roman-Catholic* states of *Germany*, the cardinal endeavoured to dissuade him from such an attempt, by a judicious representation of the difficulties which it would infallibly meet with. The pope answered with some warmth, ‘That the *Germans* were no better than brute beasts.’ But the cardinal replied, ‘That should the *Germans* hold the humour and caprice of the Pope to be infallible, they would deserve such an appellation.’

The likeness of this pope is very well preserved on all the medals, particularly on that struck by *Hedlinger* a *Swede*, soon after his arrival at *Rome*, which is now become very scarce. On one side is pope *Benedict XIII.* and on the reverse, the church, or its genius sitting in the papal chair, with an angel standing near the *Orsini* arms, and presenting roses to him. The motto is *Fulcite me floribus*; ‘Sustain me with flowers.’ Underneath is the date, *viz.* 1726.

When cardinal *Coscia* was at the height of his grandeur, *Hamerani* struck a medal of him; the motto of which was the more wondered at, as it was well known, that both his and the pope's enemies attributed his holiness's fondness for the cardinal, to his being *Coscia's* father in more than one sense. But this pope's life, from his childhood, is a confutation of such a gross calumny; however, it was currently said, that *Coscia* had no need of employing *Hamerani* to give his adversaries a handle for satirical reflections. One side of the medal represents the cardinal, with this inscription:

NICOLAUS S. R. E. PR. CARD. COSCIA ARCH. BEN. COAD.

On the other God the father is speaking from the clouds to one in a suppliant posture, and shews him a church at a distance, with this legend:

Filius tuus ipse ædificabit domum nomini meo.

‘Thy son shall build a house to my name.’

* The *Bullarium magnum* shews, that under *Urban VIII.* those who took snuff in church were excommunicated. This bull was occasioned by a complaint from the chapter of the cathedral at *Seville*; that the *Spanish* clergy were so addicted to that frivolous custom, that they could not forbear it, even when officiating at the altar. This was of the worse consequence, as according to the *Roman-Catholic* doctrine, a dissipation of the priest's thoughts, or want of intention, renders the sacraments of no effect, and hinders the transubstantiation. The prohibition of it was extended also to the congregation, probably from its having an appearance of levity, contrary to the seriousness and awe becoming religious duties.

On the exergue :

Eccl. Colleg. Petræ. fus. MDCCXXVIII.

Benedict XIII. died on the 21st of *February*, and though his death was confidently reported in the afternoon, yet operas were exhibited, that they who had been at the charges of them might not lose the benefit of the last day of the carnival. In the *Aliberti* theatre the celebrated *Caristini* was singing an air, in which the words *Lasciate mi, i. e.* ‘Let me alone,’ frequently occurred, when some *Sbirri* came in and gave notice of the pope’s decease; a signal was made to the performer, that he should leave off, by pulling him by the sleeve, &c. but he was so lost in raptures, that he still went on singing the words *Lasciate mi*, to the great diversion of the spectators. At length the news being made public by the messenger, and the opera interrupted, instead of expressing any concern for the death of his holiness, the house rung with peals of clapping, and *Viva Caristini*, ‘Long live *Caristini*.’

Pope Benedict's death.

How received at the opera.

Immediately after the pope’s death the cardinal *Camerlengo* came with the prelates in waiting, and a notary, to view the body, and take off the *Annulus Piscatorius*, or *piscatory ring*, which in the first meeting of the sacred college was publickly broken.

Transactions after the pope's death.

On the 22d of *February* the pope’s corpse was laid on a bed, and all people of fashion were admitted to kiss one of his feet which was uncovered. He had on a coarse woollen shirt, and the upper part of the body was covered with a linnen cloth. In the evening he was removed to *Sixtus IVth’s* chapel, in the *Vatican*, where he lay in state till ten the next morning on a crimson velvet bed, with a mitre of gold on his head; he was dressed in a sort of white cassock and a scarlet robe over it, with buskins and gloves of the same colour, and several rings on his fingers. Multitudes crowded thither to kiss his foot, some also rubbing their heads against it. On each side of the corpse were fixed ten lighted wax tapers. After singing some psalms in the presence of eighteen cardinals, the body was carried in procession to the *Capella del Sacramento* in *St. Peter’s* church; where it remained for three days, with a general permission to the people to kiss one of the feet which was laid a little without the iron rails, or to rub their rosaries or handkerchiefs on it.

Whilst such veneration was paying to the dead pope at the *Monte Vaticano*, in all other places the people declared their detestation of his memory and their hatred of his servants. On the 22d it was his coachman’s misfortune to fall into the hands of the populace, who beat him unmercifully; though the poor fellow kept crying out, ‘I am no *Bene-ventan* but a *Siennese*.’ On the 23d it was no sooner dark than the

Hatred of the people against his servants, &c.

mob assaulted the houses of his favourites and others, where cardinal *Coscia* was imagined to be. Some *Germans* happening to come that way with lighted flambeaux, and, not putting them out at the first call, were very roughly handled, and left to find the way to their inn without flambeaux. These disorders might have been prevented or checked, had not cardinal *Camerlengo* connived at them; for it seemed as if he was desirous that *Coscia* should fall a victim to the rage which his crimes had kindled. It is certain the pope himself had no regard for the *Romans*; and looked upon them as a set of people void of truth and probity; and now the *Romans* were for balancing accounts with the *Beneventans*. On the 25th of *February*, after sun-set, the funeral solemnity was performed, all the cardinals created by his late holiness assisting at the ceremony; and in the inner coffin were thrown some gold and silver medals. The corpse was inclosed within three coffins, the first was of cypress wood; over that was another of lead, the cover of which was embossed with the arms, name, &c. of the deceased pope, and at the bottom a death's head. This coffin being closely soldered was laid in a third made of chesnut tree, which, like the two others was fastened with nails. All this was done in the *Capella del Coro* in *St. Peter's* church; from whence the corpse was carried on a little carr into the church, and being drawn up over the tower portico, was deposited in a place provided for that purpose, which was immediately walled up. Here it remained a twelve-month, till his relations had agreed upon another place for its interment.

*Preparatives
for a conclave.*

In the mean time orders were given for erecting the *Castrum doloris*, or *Catafalco*. The college of cardinals sat every day giving audiences to foreign ministers, taking care of the public safety, and issuing the necessary directions for the meeting of the conclave.

*Castrum
doloris, or
Catafalco.*

On the 2d of *March* the *Catafalco* or *Mausoleum* being finished and illuminated, the cardinals, during three days, said masses for the soul of the deceased pope. The height from the ground to the top of the largest pyramid, which stood in the center of the *Catafalco*, was forty-six feet; and the cardinals went up eleven steps to the place where they read the masses. At each of the four corners was a small pyramid terminating in the form of a tulip. The whole consisted of wood covered with linnen, on which were painted the pope's head, his arms, and several panegyric representations. The *Mausoleum* was all over red, without any mixture of black. In one piece of painting the pope was represented consecrating churches and altars, which indeed was his chief employment; for the number of churches consecrated by him were three hundred and eighty, and sixteen hundred and thirty-two altars. Under it was this inscription among several others:

Templa

*Templa dedicavit, heu! prohibuimus,
ne corda nostra dedicaret.*

‘He consecrated churches, but we alas! perversely withstood his consecrating of our hearts.’

Before the cardinals enter into the conclave, every body is admitted to the *Vatican*; but at the same time the multitude of people, and the workmen continually bringing in materials for building, take away a great deal of the pleasure, which otherwise would be had in such a privilege. Besides, for the first three days, there is a strange bustle and hurry among the pope’s heirs, his officers, and domesticks, who had apartments in the *Vatican*, for they have the privilege during that term of carrying away whatever effects they have there; and they may be well supposed to lose no time in this affair.

*Description of
the conclave.*

The dispatch and contrivance of the cardinals, in partitioning and making the most of the cell allotted to each of them, is scarce to be imagined. The whole apartment is about eighteen or twenty feet square, which is laid out into a dining-room, bedchamber, and a lobby for the conclavists. Some make two stories of it, but with a very narrow staircase. The cells are separated from each other only by a cloth-hanging; so that when a large room is divided by such partitions, any thing that is spoken aloud in one cell may be heard in any of the others.

*Division of
the conclave.*

From hence appears what a scandalous falsity the writer of *La Guerre d’Italie, ou Memoires du Comte D——* edit. de Cologne 1707, p. 61. is guilty of, where he says, that the young cardinals whilst in the conclave divert themselves with their mistresses, or give little concerts, and sing like wanton boys, &c. And this author would make his readers believe that he himself has shared in such entertainments; all which is of a piece with several other false and ostentatious passages in that romancing work.

I have already observed, that no cardinal chooses his cell, but must content himself with that which the lot he draws assigns to him. Though it be certain, that when some cardinals will not come to the election their cells are kept vacant.

The cardinals made by the deceased pope and his other dependants, have the hangings and other furniture of the cells, some of which are purple, and others green, who likewise during the conclave wear purple.

The chapel of *Sixtus IV.* is fitted up for the scrutiny and adoration, with a stove for burning the *Suffragia* or voting billets.

Every conclave costs the papal exchequer two hundred thousand *Scudi*; neither have foreign potentates any great reason to desire frequent conclaves, especially the emperor; who not only sends an ambassador

extraordinary, but defrays the charges of all the *German* cardinals who go to *Rome* upon such an occasion. The two last conclaves are supposed to have stood him in above two hundred thousand *Rhenish* guilders.

Missa Spiritus Sancti.

On the 5th of *March*, the eleventh day after the decease of the pope, the *Missa Spiritus Sancti*, or ‘mass of the holy ghost,’ was read by cardinal *Barberini*, in the *Capella della Pietà* in *St. Peter’s* church; after which *Monsignore Manfredini* made the usual speech to the cardinals, laying before them the great duty of choosing a worthy pope. Upon this the cardinals went in procession to the palace of the *Vatican*, where the upper gallery and the apartments adjoining to it were prepared for the conclave. The masters of the ceremonies walked first, carrying golden crosses; next came the pope’s band of music, singing *Veni Creator Spiritus*; then came the cardinals two and two, and between every two cardinals their attendants and some *Switzers*. The cardinals in this procession were *Barberini*, *Ottoboni*, *Zondadarii*, *Corradini*, *Origo*, *Polignac*, *Belluga*, *Conti*, *Giov. Battista Altieri*, *Petra*, *Maresfoschi*, *Querini*, *Lercari*, *Finy*, *Gotti*, *Porzia*, *Caraffa*, *Cibo*, *Borghese*, *Ferreri*, *Salviati*, *Lorenzo Altieri*, *Collicola*, and *Banchieri*.

After the papal bulls relating to the election of a new pope, in one of which the cardinals are stiled *infallibiles æternæ sapientiæ Consultores*, i. e. ‘infallible counsellors of the eternal wisdom,’ had been read and sworn to, some of the cardinals went out to their respective houses where they staid till the evening, when they were under an obligation to return; the doors of the conclave being then to be shut. The method of the election *per Scrutinium*, *Accessionem* & *Inspirationem*, may be read at large in printed books. *Imperiali*, who for his abilities and virtues is very much beloved, would unquestionably have carried the election had not *Bentivoglio* excluded him, in the name of the king of *Spain*, who afterwards approved of it; for *Imperiali* was supposed to be in the emperor’s interest. However, the unconcernedness and serenity with which he bore such usage, added to the lustre of his character. This was the third conclave in which *Imperiali*, after having been in a fair way of obtaining the pontificate, had been thrown out.

Disorders committed during the conclave.

During the conclave a great many disorders and violences are daily heard of, and especially in the country; and though foreigners, as engaged in no parties, and having no connexions with the candidates have less to apprehend than others, yet it is prudent for them to be at home before dark. A conclave seldom rises before twenty or thirty murders have been committed in the streets of *Rome* during the session.

Examination of the provisions.

It is not unknown to you, Sir, that provisions are daily brought to the cardinals while they are shut up in the conclave, and that such provisions are liable to be searched; but this is done so superficially, that a child, if he

he did not betray himself by crying, might be conveyed into the cell. The governor of the conclave indeed is present when his servants open the baskets or bags; but after casting an eye on what lies uppermost, they are shut again with a respectful bow. The machines for conveying things into the cells are lined with tin, and exactly resemble those by which infants are received into foundling hospitals.

It is permitted to speak with a cardinal, or any other person shut up in the conclave, provided it be with an audible voice, and in *Italian* or *Latin*, and before any of the conclave guard.

The cardinals make no very splendid appearance as they go into the conclave; their liveries are decent, and the ten or twelve coaches with which they are attended are nothing extraordinary. At their entrance into the conclave, those who follow them into the anti-chamber are regaled with iced cream, lemonade and other refreshments. The governor of the conclave keeps a public table for all natives or foreigners who pay him their compliments; so that his expences amount at least to twenty or thirty thousand *Scudi*, but this is made up to him in perquisites and other emoluments.

Before I close my description of the pope's court, I must add, that protestants scrupling to kiss his holiness's foot, are not admitted into the audience room. *Clement XI.* was less ceremonious on this head, and even, as such protestants as were admitted withdrew, would give them his blessing, adding, *Ad minimum non nocebit.* i. e. 'At least it will do no harm.'

Formerly the feet of secular princes used to be kiss'd; for, in *Godefridus Coloniensis ad ann. 1175, p. 246*, and in *Acerbus Morena in Histor. Laudensi*, we find the *Milanesi* and other inhabitants of *Lombardy*, paying this mark of reverence and respect to the emperor *Frederick I.* The kings of *England* on public occasions are served upon the knee, which is very artfully improved by some to maintain, that a protestant may, with a safe conscience, comply with the form of the papists in saluting the pope. But how conclusive soever their reasoning might be, if this osculation were only a meer political ceremony paid as to a temporal potentate, it loses all its weight, by considering, that it is not paid as a token of respect to a lay prince; but that the pope requires this homage as *Christ's* vicar or vicerent, and the head of the visible and apostolic church. This is further evident, in that the greatest temporal princes, who are far superior to the pope in power and extent of dominions, are not exempted from this submissive duty. It is thus understood by the *Roman* catholic princes themselves; neither does the pope either personally, or by deputation ever shew the like honour to any monarch upon earth, which he certainly would not object against, if it meant only compliment and ceremony.

*Entrance of
the cardinals.*

*Governor of
the conclave.*

*Audiences of
the pope.*

*Whether pro-
testants may
with a safe
conscience kiss
the pope's foot.*

At

*Kissing of the
pope's foot once
prevented by a
dog.*

At an audience of the ambassadors of king *Henry VIII.* of *England*, a dog happened to creep to the pope's foot, and so beslavered it, that the ambassadors not caring to take their turn after the dog, the ceremony was postponed till another day*.

*All admitted
to the pope
must give up
sword, cane
and gloves.*

No person is admitted to the pope with a sword or cane; neither must he have his gloves on: and when the *Switzers*, who walk before the pope observe foreigners with their gloves on in his holiness's presence, they immediately call out to them to pull them off.

As for the ceremonies performed by the pope on certain days, annual processions, and other religious observations, there are large printed accounts of them extant; so that it is needless to describe them here minutely.

*Scourging on
Maundy
Thursday.*

On *Maundy Thursday* several religious fraternities, and a numerous train of other people (among whom ten or a dozen were masqued) came to *St. Peter's* church, and scourged their naked backs with thongs pointed with iron. The places where they had stood were easily distinguished by the blood upon the pavement. Whether these were voluntary self-tormentors, or such flagellations had been enjoined them as penances for some enormous crimes, I shall not determine. A lighted flambeau was carried behind them, and often held to their raw backs to stanch the blood. *Benedict XIII.* prohibited such processions, as unbecoming Christians; but now as there was no pope elected, every man did that which was right in his own eyes. How the fanatical pagan priests of *Bellona*, *Isis*, and the *Dea Syria* disciplined themselves in honour of their goddesses is well known from ancient history.

From the *Tribuna* or gallery over the statue of *Veronica*, near the *Altare Maggiore*, is shewn a piece of Christ's cross; a piece of the iron belonging to the spear with which he was pierced; and lastly, the impression of Christ's bloody face, made by himself, upon a linen cloth. It is probable, that the name of *St. Veronica* is derived from the tale of the *Vera Icon*, or true image of Christ, and *Mabillon* (in *Præf. Musæi Ital.*) conjectures that this spurious sanit acquired that name from a painted face of Christ, *i. e.* from the Greek words $\phi\epsilon\rho\omega$ I bear, and $\epsilon\iota\kappa\omega\nu$ an image †.

*Adventures of
a possessed
woman.*

At this time, in order to take advantage of the concourse of people in *St. Peter's* church, a possessed woman, or *Spiritosa*, was practising the most shocking grimaces and distortions, to move the compassion of the specta-

* See *Baker's* chronicles.

† This is not the only instance of ignorance furnishing matter for superstition. The festival of the eleven thousand virgins is celebrated with great devotion in the *Romish* church; yet nothing is clearer than that a misconstruction of a word gave rise to it. In the old martyrology are these words, *S. S. Ursula & Undecimilla V. M. i. e. Sanctæ Ursula & Undecimilla, virgines martyres.* Thus out of the proper name *Undecimilla* what a numerous host of adorable martyrs has been produced!

tors ; but little notice seemed to be taken of her ; I suppose this was owing to the *Romans* being accustomed to such artifices. A man who made the same pretensions, succeeded no better ; but the drift of all these convulsions, and the scandalous imposture of the latter, were at last discovered ; for his guide, weary of attending him so long without any advantage, desired him to return home ; but the possessed answered his guide so loud, as plainly to be heard by those who stood near them : *non m'hanno dato ancora niente*, ' I have had nothing given me yet.'

On the evening of *Maundy Thursday*, was sung in *St. Apollinaris's* church the *Miserere*, composed for voices only, by the famous *Corelli*, *Mus.* and afterwards in *S. Giacomo dei Spagnuoli* the *Tenebræ*, accompanied with instruments, in which *Chichino*, *Menicucetto*, and *Pasquilio* the best fingers in the pope's chapel, at this time performed. From hence we went to the hospital *di S. Spirito dei Pellegrini*, where persons of quality wash the feet of the poor, and wait on them at table. The men are in a particular room by themselves, fifty or sixty sitting upon a bench, with a vessel full of warm water conveyed by cocks from the kitchen at the feet of each of them.

Washing the feet of the poor.

I was once present at the washing of children's feet by the king and queen of *France*, who scarce touched them ; an officer immediately dried them with a towel, so that the washing of twelve children's feet was over in less than three minutes. But here it is done more effectually, and since it is designed as an act of abasement, the appearance of humility is well kept up ; the feet of the poor being not only washed, but afterwards kissed by those who perform that office. The feet of the females are washed by ladies of quality in another room, where, however, foreigners are admitted.

Difference betwixt the washing at Versailles and here.

On *Good-Friday* some of our company following a vast concourse of people, came to a subterraneous chapel belonging to the *Jesuits*, which was immediately locked upon them. Every one had a knotted cord put into his hands, while one of the fathers, standing at the altar, made a long harangue on our Saviour's sufferings, concluding, ' That the least we could do was, after his example, to chastise our flesh and blood.' He then exhorted his audience, ' That in this holy duty they would not spare ' the old *Adam*, ' &c. Now the lights were put out and the litany sung, during which, the audience disciplined themselves to some purpose. The exhortation and the scourgings were repeated three times. The lights were put out, I suppose, that some might not be obliged to scourge themselves with too much rigour ; and to save the modesty of others, who stripped themselves, that their discipline might be the more effectual. The protestants who had accidentally entered into this chapel, were not displeased with the darkness, being little inclined to shew their

Scourging on Good-Friday.

their devotion in lacerating their bodies ; however, they thought it advisable not to make themselves known. At last the discipline being ended, the knotted cords were returned, and the doors were thrown open.

Ceremonies in the Greek church.

On the same day was to be seen, in the *Greek* church, a wooden model of Christ's sepulchre ; the bishop had a round *Tiara* on his head, and sung the antiphone alternately with his clergy.

Ceremonies on Easter eve.

Easter eve is the usual time for baptizing *Turks* and *Jews*, which ceremony is performed in the *Lateran* church, and great numbers of ecclesiastics are at the same time admitted into holy orders.

The most improper time for visiting the churches in *Rome*, is from the middle to the latter end of lent, most of the fine altar-pieces being then covered.

Roman preachers of repentance.

Though at other times missionaries are sent from *Rome* to all parts of *Italy* and *Roman-catholic* countries, as supernumerary preachers of repentance ; this is more particularly practised in lent. I am far from disapproving the end proposed ; but the means appear to me very injudicious. The main thing they aim at, is to move the passions of the audience without saying a word of real virtue or morality, and the grounds and essential duties of Christianity ; so that he who causes the most convulsive distortions, and draws the most tears from his audience, passes for the best preacher. And as most of these orators are fond of popular applause ; in order to obtain it they carry a crucifix about them, address it in the most pathetic terms, prostrate themselves before it, and beat their breasts : they often place a death's head before them in the pulpit, as a demonstrative proof to enforce their arguments of the uncertainty of human life, &c. All this is accompanied with a flood of tears, which they have at command. If by good luck an old woman happens to sympathize with them in these pretended signs of sorrow and contrition, they are sure of a triumph, as very well knowing, that they shall soon see the whole audience in tears. But these are only palliatives ; the ' ax ' is not laid to the root of the tree : ' It is not by such mechanical and transient impressions that a real change is wrought in the human heart.* A few years ago father *Maillardo*, coming as missionary to the court of *Heckingen*, preached with great zeal against hatred, malice, and irreconcilableness : ' Christ, said he, having loved even his enemies, why will ' ye not forgive each other : ' ' I know,' continued he, ' that there are ' great contentions and feuds in this community ; but what hinders any ' one of you from being this very instant reconciled to his neighbour. ' Is there here any father at enmity with his son ? let him in the ' name of God, forgive him, run to him and embrace him, &c. Is

* There is a great affinity between these missionaries and the *Methodists* lately risen amongst us ; so that one would imagine the author was describing our *English* enthusiastic leaders of the ignorant multitude.

‘ there a husband treats his wife ill, &c.—Is there a son-in-law ?’ &c. By these addresses his hearers were affected to such a degree, that they publickly rose up in the church, and amidst floods of tears and fervent embraces were immediately reconciled to one another. The preacher was not only cried up to the skies, but loaded with presents, and then left the place, and returned to his own convent. But let us see how matters went with this regenerated congregation; within a few days this transitory reconciliation and warmth of affection cooled into an indifference, and then degenerated into their former hatred of one another; so that within three weeks there was as much malice and enmity among them as before.

I forgot to mention, that on *Thursday* before passion-week, there is a great procession for visiting the seven churches, which for that purpose are endowed with many indulgences. These churches are, 1. *S. Pietro in Vaticano*. 2. *S. Paolo fuori delle mura*. 3. *S. Sebastiano fuori delle mura*. 4. *S. Giov. Laterano*. 5. *S. Croce in Gierusalemme*. 6. *S. Lorenzo fuori delle mura*. 7. *S. Maria Maggiore*. The tour is something above fifteen *Italian*, or three *German* miles. On these solemnities the religious fraternity of *St. Philip Neri* never fail to attend, and even cardinals are now and then among them; but their great age obliges them sometimes to make use of their coaches. About five years ago, no less than twelve thousand persons walked in this procession; but this year they did not exceed five thousand. When they come to the *Villa Mattei*, which is about noon, wine, bread, eggs, &c. are distributed among them.

*Visitation of
the seven
churches.*

L E T T E R XLVIII.

Of the Climate and Manner of Living at *Rome*; of the Pretender's Person and Household, &c.

S I R,

THE city of *Rome* has suffered so much from the ancient *Gauls*, *Vandals*, *Heruli*, *Ostro* and *Visi-Goths*, and lastly from the *German* troops, especially in the year 1527, under *Charles* of *Bourbon*, that, besides smaller damages, it is computed to have been pillaged seven times. To this the author of the satirical epitaph on *Benedict XIII.* alludes :

*Riposa in questo Avello
L'Ossa d'un fraticello,
Più ch'amatore di Santi
Protettore de Furfanti,
Per opera di sua mano
L'ottavo sacco fu Beneventano.*

‘ Within this sepulchre are deposited the bones of a little monk,
‘ who was more assiduous in protecting villains than in expressing his
‘ love to the saints; for by his means *Rome* was pillaged the eighth
‘ time by the *Benevants*.’

Others affirm, that *Rome* was plundered twelve times; this, however, is certain, that the surface of the ground the city stands upon must have been greatly altered by such frequent ravages. At present it is something difficult to distinguish the seven hills on which *Rome* was anciently built; the low grounds having been filled up by the ruins of whole streets, so that sometimes it is scarce observable, that one is ascending an eminence celebrated by the ancients. Antiquity informs us, that the ascent from the street into the *Pantheon*, or *Rotonda* consisted of thirteen steps; whereas now the whole area about it is upon a level with the pavement of that temple. The base and inscription of *Trajan's* pillar is much lower than the neighbouring ground; so that for preserving that part of the pillar, it will be requisite to support the ditch that is made round it with a wall. It is very common by digging deep for the foundation of houses, &c. to find pillars, statues, and the fragments of antient buildings; and in some places parts of the pavement of the old city have been found to be twenty or thirty feet below the present surface of the ground. It is probable, that this must also have occasioned a great alteration with regard to the salubrity of the air.

*Alteration of
the air.*

*Modern Rome
why so un-
healthy.*

The stupendous *Cloacæ*, or common shores, and aqueducts by which the filth and dirt of the antient city was conveyed into the *Cloaca maxima*, have indeed many openings still remaining for the passage of the soil and water; but most of the outlets are stopped, and the *Cloaca maxima* itself is in very bad order. This must necessarily cause a putrefaction in the air, which is too sensibly perceived by those who dig deep in the earth, and happen to light upon an aperture of such an obstructed sink or shore; there being many instances of workmen losing their lives by those putrid *effluvia* *. The same alterations are likewise manifest in

* *Seneca* (Book iii. chap. 19. of his natural questions) says, that ‘ the eating of fish
‘ which have lived in subterraneous, stagnated and foul waters, is very pernicious, and has
‘ often proved fatal.’

the country; antiently several parts of *Italy* near the sea were not only full of fine towns, villa's, and palaces, but resorted to as the most healthy places in time of pestilence; but now it is quite the reverse: For the greatest part of the sea coast is moist and marshy, and the air so bad, that during the summer heats many convents are uninhabited; the monks removing for some months to a healthfuller climate. Even in the neighbourhood of *Rome* the soil is but badly cultivated, and in the night time covered with fogs and igneous vapours. These must have been very uncommon in these parts, in the time of the antient *Romans*, for *Livy* frequently mentions such *phænomena* as prodigies and portents; and likewise in the *Roman* mythology they occasioned propitiatory sacrifices and offerings. Sulphur is commonly dug up like white earth in many places in the neighbourhood of *Rome*, and afterwards purified by sublimation. Great quantities of vitriol are made here, and the green found in the copper mines is particularly called *Roman vitriol*. *Roche alum* is also prepared within a small distance of *Rome*, and in some places *arsenic* is made: These are works which necessarily produce very noxious *effluvia*, from which ancient *Rome* was free; for these minerals were then either unknown or at least not dug up.

I know not whether a concurrence of all these causes may not have caused that alteration of weather, which has been observed with regard to the mildness of the winters in this climate. Some passages in *Horace* shew, that in winter in his time, the snow lay often in the streets of *Rome* pretty deep; and it is plain from the sixth satire of *Juvenal*, that it was far from being an uncommon sight in that season, to see the *Tyber* frozen; whereas in our age, it must be a very sharp winter if the snow lies in *Rome* but a day or two: As for the *Tiber*, it has not been frozen in the memory of any man living.

This river also has suffered by the alteration of the countries through which it takes its course; its mouth where it disembogues itself into the sea, is become very narrow and choaked with sand banks, and its bed by the rubbish of the houses on its banks very much contracted, which in a strong south wind cause inundations, to the great damage of the city of *Rome* and the neighbouring country. One *Cornelius Mayer*, a *Dutchman*, has indeed been employed by the papal chamber in raising some good works for keeping the river within its channel, and in clearing it in some places; but this must be the work of time. Many are of opinion, that by turning the *Tiber* out of its channel for a time, vast riches and valuable antiquities thrown into it in troublesome times, when the city was sacked and pillaged, would be found. The water of this river is so thick and foul, that it is not fit for horses to drink till it has stood two or three days for the filth to subside.

Rules for
health during
the heats at
Rome.

In regard to the unwholesomeness of the air, the dog-days, and some weeks after, are mostly dreaded at *Rome*. The precautions, which, in their opinion, are absolutely necessary for the preservation of health during the heats, would not be thought of by a foreigner. One of their good rules is expressed in these verses:

*Giugno, Luglio e Agosto
Donne mie non vi cognosco.*

‘In *June*, *July* and *August*, you must have no commerce with the ladies.’

But possibly this rule is but little observed. It is further affirmed, that a person used to live at *Rome*, cannot without manifest danger sleep within fifteen or twenty *Italian* miles of that city; and in travelling to *Rome* they take care in the last day's journey not to put up within that distance. Even within the city they seldom change their bed-chamber, though it be for another in the same house. Removals from one house to another betwixt *St. Peter's* and *All-saints* day, are supposed to be so dangerous at *Rome*, that a tenant or lodger cannot be compelled to leave a house within that term. As mutual compliments pass between friends in other places at the beginning of the new year, the like civility is pay'd here at the beginning of the month of *August*. At this time of the year few people go abroad in the day-time, but after sun-set divert themselves with taking the air on foot or in coaches; and the first of *August* is a great day at *Rome* for feasting and friendly entertainments. These festivals are called *Far Agosto*, or *Ferragosto*, either from the phrase *Far Gozzoviglie*, and *faire Bombance*, i. e. ‘to make good cheer;’ or from the *Latin* words *Feriae* and *Feriatio Augusti*. The *Vinalia* of the antient Romans began something later, viz. towards the end of *August*, or the beginning of *September*, and were so called, not from the vintage which does not happen so early, but from a vow made by *Æneas* or *Ascanius*, on account of the victory over *Mezentius*, * to consecrate to *Jupiter* all the wine of that year; in memory of which this festival was observed annually in *August*, and call'd *Vinalia Rustica*, by way of distinction from the *Vinalia*, another festival of *Venus* celebrated in *April*. *Plutarch. Problem. c. 43*. The origin of both appears to be one and the same; the vow having probably been made in *April*, though it could not be accomplished before *August*.

Far Agosto.

Suicides in
England.

In *England* suicides are most frequent in the beginning or towards the close of winter, the times when the easterly winds mostly prevail: For, according to an *English* proverb,

* See *Pliny, lib. xviii. c. 29.*

‘When

‘ When the wind is in the east,
 ‘ ’Tis neither good for man, or beast.’

But in *Rome* the greatest enormities are perpetrated in the two hottest summer months. This is imputed to the blood’s being over heated at that season; however, the exertion of a proper severity, and the abolition of *Asyla* in churches, would, I make no doubt, soon cool this pretended ardor, that prompts the *Romans* to all manner of wickedness.

That *London* is more subject to fevers and fluxes when the north-east wind blows than at other times, proceeds from the noxious *effluvia* which that wind brings from the fens and marshes of *Cambridgeshire*, *Lincolnshire* and *Essex*. It appears from St. *Luke* c. xii. v. 54. to have been quite the contrary in the *Holy Land*, where the east wind coming from a dry country of a vast extent occasioned dry and clear weather; and on the other hand, the westerly winds loaded with the vapours of the sea was a sure presage of rain. In *Rome* the most sickly seasons are when the south or south-east wind blows, which the *Italians* call *Sirocco* from the *Arabic* word *Xaloque*, (in *Greek* *Euros*, and in *Latin* termed *Vulturnus*;) its course being over the boggy uncultivated coasts of *Africa*, and the morasses that lie south of *Rome*. The unwholesome exhalations have now a free passage to the city by a great error of *Gregory XIII.* who from selfish and interested views cut down a large wood lying to the south of *Rome*, that kept off a great part of these noxious vapours; for by this he gained a fertile spot for tillage, but at the same time infected the air of the city *. The south-east wind blowing over the *Pontini* fens would be still more pernicious to the city, if it were not fenced by the woods on the mountains of *Albano* and *Tusculum*.

After all, the *Romans* make too much ado about the danger of their summer heats; foreigners who use very little precaution in this respect, enjoy as good a state of health as the natives. How many cardinals come from other countries to *Rome* in summer time, when a conclave is to be held, without so many timorous fears, and return as well as they came? but no-body will pretend to say, that the heat has a respect to persons. This chimerical danger seems to have been unknown in the time of *Cicero*, from whose epistles it appears, that he frequently resided at *Rome* in the summer months, and took many journies to and from that city. I once made use of this argument discoursing with a *Roman*, who immediately mentioned count *Gallas*’s untimely death, as an instance of the truth of their opinion, who, contrary to all advice, during the greatest violence of the summer heats, proceeded on his journey from *Rome* to *Naples*, and at night slept in his coach. But many are of opinion,

* *Vide* *Job. Mariae Lancisii Diff. de nativis deque adventitiis Romani cœli qualitatibus*, p. 19, sq.

that this vice-roy, whose rigour the *Neapolitans* dreaded, was poisoned at *Fondi*, by a certain liquor called *Acquetta*, the operations of which may be so regulated as to kill in one, two or three months. As to seven or eight of the count's servants, who likewise died immediately after their arrival at *Naples*; it was no more than the natural consequence of drinking to excess a strong wine, and afterwards regaling themselves with iced water when they were extremely hot with travelling.

It must be owned that after the wind has been a long time in the north, and suddenly shifts to the south; or when a strong south wind blows, attended with cloudy weather, the season is very sickly at *Rome*; this, however, is an observation not peculiar to *Rome*, but to all *Italy*. The *Sirocco*, without the foregoing circumstances, is of no worse consequence than other winds; and from the vernal to the autumnal equinox, *Rome* generally enjoys a clear serene air. The soil is good, the mountains are pleasant, and the thin air from the hills corrects the thicker vapours rising in the valleys and lower ground. Few cities are so well provided as *Rome* is with large fountains, which by continually throwing up the water, give a freshness to the air; and the inundations of the *Tiber* being now chequed, the inhabitants are in a fair way of being eased of their apprehensions about the summer heats, especially as *Leo X.* and *Urban VIII.* ordered several of the *cloacæ*, or shores, to be repaired, and made other regulations, which were strictly executed, for the cleanliness of the city and its neighbourhood. Pope *Clement XI.* set a good example in this respect, by forbidding the burning of *Kali*, which the *Italians* call *Riscoli*, in the fields near *Rome*. The ashes of this plant is used in making glass; but the burning of it was supposed to fill the air with corrosive particles, which being driven about by the south wind, and mingling with the air in respiration, caused ulcers in the lungs. At least this was the opinion of the ingenious *Lan-*

*Rules of health
in hot countries.*

cisi, physician to the Pope; who has also prescribed the following rules to be observed, to prevent the pernicious effects of exhalations rising from morasses in hot climates: '1. Care should be taken that the bed-chambers do not face the south. 2. That the door and windows be not left open. 3. That the rooms be aired with resinous or scented wood, or with sulphur. 4. He advises to eat and drink sparingly; but of wholesome food. 5. To make the sauces acid with limon and pomegranate juice, or vinegar. 6. Not to go abroad with an empty stomach. 7. To use cooling liquors. 8. To avoid the night air, and keep at home in the morning till the sun rises. 9. To forbear all violent exercise. 10. Not to swallow the saliva or spittle. 11. To carry a sponge moistened with spirits of wine and a theriacal vinegar, and often to smell to it. 12. To keep the mind calm and free from anxious solitudes and violent passions.' Hitherto the quarter about the *Quirinal* and *Trinità del Monte* have been accounted the most healthy parts

parts of *Rome*, and foreigners generally choose to lodge there on that account; as also because most of the coffee-houses and taverns are about the *Piazza di Spagna*, near this part of the city.

That *Rome* in itself is not unhealthful may be concluded from the great age of not a few of its inhabitants; and one third of the cardinals are computed to arrive at their eightieth year without feeling the infirmities of such an age. By this one would think the ancient *Romans* must not have been so temperate as the modern, very few such instances of longevity occurring in ancient writers. *Great age of many cardinals.*

Besides, never was the manner of living at *Rome* so agreeable as at present; not a day passing without assemblies of both sexes at the houses of persons of quality. But unmarried women have not the liberty of appearing in public here as in other countries; for they are generally confined in a convent until they are either married or grown old. *Manner of living at Rome.*

The carnival at *Rome* affords a more agreeable entertainment to persons of an elegant taste than that of *Venice*, which consists of little else than strolling about the town in shabby masquerade habits among infamous courtezans, &c. Whereas at *Rome*, should a prostitute dare to appear upon the *Corso*, a discovery would expose her to very severe treatment. During this last carnival, an *English* gentleman, who kept a mistress at a great expence, took her in his chariot to the carnival *Corso*; but it being signified to him, that if he and his companion should meet with any disagreeable treatment, he must thank himself, he had the prudence to take the intimation, and drove home again. The time of those diversions is limited to the last eight days before *Lent*, and then only from three to six in the afternoon. Hence the people of *Rome* affirm that their carnival lasts but twenty-four hours. The place of resort is the *Corso*, a fine street in a direct line, beginning at the *Porta del* *Carnival.* *Popolo*, and eleven hundred geometrical, or two thousand seven hundred and twenty common paces in length. Every one appears there with or without a mask, on foot or in a carriage, just as they please. The coaches follow each other, two a breast. The principal nobility make their appearance in triumphal cars, which add a great splendor to the spectacle. The *Sbirri* are posted up and down, to prevent any disturbances, and their captain rides about bare-headed, without putting on his hat till orders are obtained for the horse-races, a kind of sport seen *II Corso.* no where but in *Italy** and *England*†. The nobility here, like the *Horse-races.*

* The modern *Romans* seem to have derived this sport from the ancients. *Vide Sil. Ital. lib. 16. Virg. Æn. 5.*

† Horse-races are well known in *England*, though of a different kind, and with less barbarity, and perhaps in some other countries; but the author confined them to *Italy* only, which is contradicted by what follows in the text.

Compared with
those in Eng-
land.

English, take a pride in keeping horses of extraordinary swiftness; but most of the racers in *Italy* are brought from *Barbary*, whereas *England* glories in the spirit and vigor of those of its own breed. Another great difference in this kind of diversion between the two nations is, that in *England* the horses have riders who are weighed with great exactness, and the success of the race does not a little depend on their dexterity and address; whereas, in *Italy*, the horses are trained up to run alone. On the sides, and along the back they have leathern straps stuck on with pitch, and under these are iron bullets set with strong points, like the rowels of a spur, which continually prick the horses while they are in motion: they fix another of those spiked balls under the horse's tail. The starting-place is on the *Piazza del Popolo*, where the horses being generally from five to eight in number, shew the utmost impatience for the signal, which is given by dropping a rope that runs cross the course before them, to the ground: upon this they start and fly along the *Corso* with incredible swiftness, the coaches being drawn up on each side the street. The prize is generally a piece of brocade, of the value of seventy or eighty *scudi*, or *Roman* crowns, which is generally the groom's perquisite. The people are entertained with such a race every day during the carnival. It was a high diversion to pope *Clement XI.* in carnival-time, to engage a knot of jovial monks in a hot dispute, who after having spent themselves in wrangling, had a match of carouzing. This infamous custom, though the Pope suffered a flatterer to stile him *Vice Deus* *, savours very strongly of the carnal man, and though the cardinal who delivers the ashes to his holiness on *Ash-wednesday*, omits these customary words, *Memento homo, quod pulvis es*: 'Remember, man, 'thou art but dust.'

Carnival di-
version of
Clement XI.

Summer heats.

The summers at *Rome* are very tedious, every one keeping close at home the whole day, and taking their naps at noon; so that it is a common saying at *Rome*, 'None but dogs, ideots, and *Frenchmen* walk the 'streets in the day-time.' The heat of the climate makes the *Romans* passionately fond of spring-water, iced and cooling liquors; so that great quantities of snow and ice, which are fetched from the mountains and preserved in ice-houses, are consumed there. Several sorts of water are drank in *Rome*; but it is only in a few convents that river-water is used. Rain-water is here saved in cisterns, and when kept clean, is reckoned very wholesome. Here is also well-water, and other water conveyed into the city by pipes and aqueducts, at a great expence. As I never

* In inscriptione libri *Benedicti de Benedictis* anno 1608. He is also called, *Pontificiæ Omnipotentiae conservator acerrimus*; 'A strenuous maintainer of the papal omnipotence.'

saw a city so ill provided with good water for drinking as *Paris**; so I question whether for number of good wells and fountains, any city surpasses, or even equals *Rome*.

Among the ancient Romans, *Appius Claudius*, *Manlius Curius*, *Lucius Papirius*, *Caius Servilius Cepion*, *Lucius Longinus Crassus*, *Quintus Martius* †, *Marcus Agrippa* ‡, *Augustus*, and others, signalized themselves by their noble aqueducts, through which water was conveyed to the city for twenty or thirty miles. Even *Tiberius*, *Claudius*, *Caligula* §, and *Caracalla*, though in other respects not of the best characters, took care of the city in this useful article. *Frontinus*, in his learned work, giving an account of the *Roman* aqueducts, computes the quantity of water daily brought to the city of *Rome* by these works, to amount to eight hundred thousand tuns. The three chief aqueducts now in being are those of *Aqua Virginea*, *Aqua Felice*, and of *Paulina*. The first was repaired by pope *Paul IV.* The second comes from *Palestrina*, which is two-and-twenty miles off, and is a work which does honour to the pontificate of *Sixtus V.* who expended on it a million of *scudi*, and named it *Il Condotto dell' Aqua Felice*; *Felix* having been the name which he assumed when a monk, and continued to bear it till his exaltation to the papal throne. It discharges itself in *Rome* at the *Fontana di Ter-mine*, which was also built at the expence of *Sixtus V.* and consists of three arches, supported by four *Corinthian* pillars, and the water gushes out through three large apertures. Over the middle arch stands a beautiful statue of *Moses* striking the rock with his rod; over another arch is a *basso-relievo* of *Aaron* leading the people to the miraculous springs in the wilderness; and the third shews *Gideon* trying his soldiers by their drinking water. Round it are four lions, two of which are of marble, by *Vacca*;

Ancient aque-
ducts.

Modern aque-
ducts.

Aqua Virgi-
nia.

Aqua Felice.

* *Paris* has only fifty-two public conduits, and these are supplied with water from *Rongis*, *Belleville*, and *St. Gervais du Pré*. The two pumps of *La Samaritaine* and *Pont de Notre Dame*, supply the city with a great quantity of water; but it is only from the river, and after it has run through half the city, and thereby become very foul. The remote parts labour under the inconveniency of purchasing this water from the *porteurs d'eau*, or water-carriers.

† He brought water to *Rome* from a spring at the distance of sixty-one miles.

‡ Among other aqueducts either improved or made by him, was the *Aqua Virginea*, so called from a country girl's shewing the spring to some soldiers, who were ready to perish for thirst. At present it issues from the fountain in the *Piazza di Spagna*, which represents a ship; and from that of *Trevi*, so called from the *Trivium*, where three streets meet.

§ The aqueducts through which some of the springs of the *Aqua Claudia* are conveyed, were built by *Cæsar*, and finished by *Claudius*, being brought the distance of forty *Italian* miles. They were of such a height, as to supply all the hills of the city, as *Pliny* relates at large, *lib. xxxvi. c. 15*. And according to him, and likewise the computation of the celebrated *Budæus*, the charge of this work amounted to one million three hundred and eighty-five thousand five hundred crowns.

the other two of oriental granate, are said to be brought hither from a temple of *Serapis*. All the four lions eject water, and on the front is the following inscription :

*Sixtus Quintus Pontifex Max. Picens
Aquam ex agro Columnæ viâ Prænestinâ
Sinistrorsum multar. collectione
Venarum ductu sinuoso a receptaculo
Mill. XX. a Capite XXII. adduxit,
Felicemque de nomine ante Pont.
Dixit. Cæpit Pont. An. I. absolvit III.
MDLXXXVIII.*

‘ Pope *Sixtus V.* a native of *Pisa*, collected this water flowing in different streams in the district of *Colonna*, to the left of the road to *Pa-lestrina* into a reservoir, and from thence conveyed it by pipes the distance of twenty miles from the reservoir, and twenty-two from the source ; he called it *Aqua Felice*, from the name he assumed before he was exalted to the papal throne. He began this noble work in the first, and completed it in the third year of his pontificate, 1588.’

The name of *di Termine* is derived, though corruptly, from the baths or *Thermæ Diocletiani*.

The *Aqua Paulina*, so called from its restorer pope *Paulus V.* divides itself into two main channels, one of which supplies mount *Janiculus*, and the other the *Vatican* and its neighbourhood. It is conveyed the distance of thirty miles, and supplies the fountain behind the church of *St. Pietro Montorio*, which stands on the summit of mount *Janiculus* *. Its fine portal was both the gift and work of *Fontana* and *Maderno* ; and three of its five streams are not inferior to small rivers, and sufficient to turn a mill. The inscription runs thus :

*Paulus Quintus Pontifex Max.
Aquam in Agro Braccianensi
Saluberrimis e Fontibus collectam
Veterioribus Aquæ Alsetinæ ductibus
Restitutis novisque additis
XXX. ab milliario duxit. A.D.MDCXII.
Pont. sui Septimo.*

* *Janiculus* was called *Mons Aurelius*, either from its being near the *Porta Aurelia*, or from its golden-coloured sand ; but now the name is altered to *Montorio*.

‘ Pope *Paul V.* conveyed this water, collected in the district of *Bracciano* from the most wholesome springs, the distance of 30 miles, by repairing the ancient aqueducts of *Alfium*, and adding some new works, in the year of Christ 1611, and of his pontificate the seventh.’

In the year 1690 this fountain was repaired with additional embellishments by pope *Alexander VIII.* and is very well worth seeing, were it only for the fine view it affords of the whole city.

From these large reservoirs of water several other lesser conduits are supplied, the description of which would be too tedious. One of the wholesomest springs in *Rome* is that called *Fonte Grillo*, which rises at the foot of the mount *Quirinal*; but does not flow very copiously. Besides these public fountains, most of the palaces and houses of any consideration, have private fountains and water-works for grandeur and entertainment.

For the better preservation of the public fountains and streets, they are under the inspection of a particular commission of cardinals and prelates, the president of which is always the cardinal *Camerlengo*; and that the water may not be foul’d by dust or vermin, the aqueducts, whose lofty arches make a very good appearance, are all covered with stone, so that one may walk on them for several miles together. I shall here add some inscriptions on the fountain of the convent of *S. Pietro in Vincoli*, which was built at the expence of cardinal *Barberini*, whose arms are a swarm of bees, to which the author of these inscriptions seems to allude :

*Disce, hospes, aquæ hujus perennitatem
e scatebra inexhausta ;
Ea est Cardinalis Barberini Liberalitas.
Disce Suavitatem ;
Eam Apes profundunt.
Sapor in aquis cæteris vitium,
In hac mel & nectâr est.
Nulla melior influat in hortos aqua,
dum apes propinant.
Melleam flores usuram bibunt:
D. Thomas Mentius, Abbas Generalis
Gratiæ referendæ sistens F.
A. D. MDCXLII.*

‘ Stranger, observe this stream continually flowing from an inexhaustible spring ; it is an emblem of cardinal *Barberini*’s liberality. Learn its sweetness from the bees which pour it forth : it tastes like honey and

‘ nectar. In the gardens it produces a profusion of flowers, which re-
 ‘ ward the bees with their honey-dew. *Thomas Menti* composed this
 ‘ inscription out of gratitude to his worthy patron, in the year 1642.’

On the other side are these words :

Siste adhuc paulisper, & disce hujus aquæ metamorphosin.

Vivo Antonio Card. erat mellea

Barberinis manans ex apibus,

Mortuo evasit amara

nostris permista fletibus.

Nec amisit suavitatem

Suaves enim sunt amoris lacrymæ

Quæ cum perpetuò fluere non possunt ex oculis,

Cum hujus aquæ perennitate funduntur.

Etiam nunc rigat flores

Cum Purpuratos irrigat cineres,

Qui cum nominis æternitate compositi

Vel in sepulchro redolent immortalitatem.

Can. Reg. S. Salvatoris

Suo per triginta & octo annos benefico Proteçtori

Grati animi monumentum posuere

Sub R. P. D. Jo. Andrea Gallia Veneto Generali tertio

A. D. MDCLXXI.

‘ Traveller, stop a little longer, that thou mayest be informed of the
 ‘ change which this water has undergone. Whilst the good cardinal
 ‘ *Anthony* lived, and whilst it issued from the *Barberini* bees, honey
 ‘ was not sweeter. At his lamented death it became bitter, being
 ‘ mingled with our tears; yet was it not wholly deprived of its sweet-
 ‘ ness, for sweet are the tears of affection, which, though the fountain
 ‘ of the eye fails, shall ever flow mingled with these waters. Still it
 ‘ may be said to water flowers, when it refreshes the ashes of purpled
 ‘ prelates, who from their unfading glory, even in the grave, bloom
 ‘ with immortality. In grateful remembrance of the many favours re-
 ‘ ceived from that excellent cardinal, during a patronage of thirty-eight
 ‘ years, the canons regular of *St. Salvatore* erected this memorial; the
 ‘ reverend father *John Andrea Gallia*, a native of *Venice*, being the
 ‘ third time general abbot, 1671.’

Aqua Ace-
 tosa.

I must not omit the mineral waters, which in summer-time are in
 great vogue at *Rome*. The chief of these is the *aqua acetosa*, which
 stands

stands a little without the city, facing the *Porto del Popolo*; and by pope *Alexander VII.* a fountain was here erected in the form of an ampitheatre of free-stone, according to the following inscription:

Alexander VII. Pont. Max.

Ut Acidulæ aquæ salubritatem nitidius hauriendi copia & loci amœnitas commendaret, repurgato fonte, additis ampliore ædificatione salientibus, umbræque arborum inductâ publicæ utilitati consuluit. An. Sal. MDCLXI.

‘ That this wholesome acid mineral water might be drawn in its natural purity, pope *Alexander VII.* ordered the spring to be cleansed; he also enlarged the current, and for the conveniency of the public added a plantation of trees, to shade the place from the sun-beams, in the year 1671.’

Pope *Clement* the eleventh’s benefaction to this fountain is also perpetuated in the following words:

*Clemens XI. Pontifex Maximus
Coercito flumine, corrivatis venis,
Purgatis ductibus, instaurato fonte
Acidulæ Salubritati & conservationi
Prospexit.
Anno Salutis M. DCC. XII.*

‘ For the salubrity and better preservation of this mineral water, pope *Clement XI.* ordered the veins to be united, the pipes to be cleansed, and the conduit to be thoroughly repaired, in the year 1712.’

But this work had been before begun by *Paul V.* who accordingly has this inscription erected to him:

*Paulus V. Pont. Max.
Ann. Salutis MDCXIII. Pontificatus sui IX.
Renibus & stomacho, spleni, jecorique medetur,
Mille malis prodest ista salubris aqua.*

‘ This water being an efficacious remedy for various disorders, particularly those of the kidneys, stomach, spleen, and liver, was thought worthy the attention of pope *Paul V.* in the ninth year of his pontificate, and of our Lord 1613.’

Aqua Santa.

On the other side of the city, without the *Lateran* gate, is another mineral water, called *Aqua Sancta*, which is used also for bathing.

These mineral waters are, by a great many, drank all the year round, but mixed with wine to render them more palatable.

Diversions in autumn.

In autumn the vintage is a time of general festivity, when the commonalty give themselves up to all manner of licentiousness, the fruits of which usually appear in the months of *May* and *June* following. It is observed by the hospital-books, especially that of *Santo Spirito*, that the number of infants received in the machines, during those months, exceeds those of all the other ten months put together.

Theatres.

The favourite winter diversions at *Rome*, are plays and operas ; and during the carnival, the latter are acted at three theatres, viz. the *Aliberti*, *Capranica*, and the *Theatro nuovo*. The first, which is so called from its founder, count *Aliberti*, has a pit which will contain nine hundred persons ; this is surrounded with seven galleries over one another, in each of which are thirty-five boxes, in all two hundred and forty-five. I do not recollect ever to have seen such a spacious theatre.

No female singer admitted upon the stage.

Cardinal *Ottoboni* also, in the carnival week, had operas performed in a private theatre built in his palace, where it was easy to gain admittance ; and here I must observe, that the regard to modesty in this city excludes female singers from appearing on the stage, their parts being performed by *castrati*, or eunuch's dressed in women's habits*.

Free manner of living at Rome.

As to the *Roman* customs in other respects, every prudent traveller should be so far upon his guard as rather to talk too little than too much ; for in *Rome* there are several private channels of information, even among the hired laqueys, for conveying to the government's ears an account of every thing that is said or done in the city. This, indeed, they do with credit and an easy conscience ; the Calling even of a spy or informer, not being without a patron saint, namely *St. Alexis*. Their conduct, however, towards foreigners, is very prudent from the consideration that they enrich the city by expending great sums of money here annually, so they are not strictly attended to. At the meeting of the host and other processions, the protestants need not fear any of those brutal insults which in other countries they sometimes meet with from the bigotted persecuting spirit of the vulgar. A *Roman*, when they see any person that does not comply with the prescribed genuflexions, contents himself with looking upon such a one as an heretic or an infidel, without expressing any resentment ; even in the *Missa Spiritus Sancti*, where generally a great number of cardinals are present, many protestants, at

Protestants not forced to kneel to the host.

* *Quare*, Which is most indecent, women's appearing on the stage, or this custom arising from the sanctity of the *Romans*, as our author calls it ?

the elevation of the host, keep their standing posture, without the least insult or incivility from the *Swiss* guards in waiting, or any such rudeness or compulsion, which, it is notorious, is practised in the chapel at *Versailles* *.

In lent, and on other fast or meager days, the protestants never fail of meeting with butcher's meat, &c. at the inns and taverns, without being at the trouble to procure a license for eating it. Freedom in respect of eating flesh on fast days.

There is no place where the *Roman-catholics* are so little observant of their fasts or meager days as at *Rome*; and on *Saturday* they use this expedient to eat meat for supper, which is to wait till the clock strikes twelve, and then such a repast passes for a *Sunday's* breakfast, which doth not come under the church's prohibition. This the *Romans* call *Far Sabbatine*; and from this custom possibly some of the *English* † have learned to reconcile their fondness for gaming with the observation of the sabbath; the card-table being got ready on *Sunday* evening, and at the sound of twelve o'clock they fall to play as if it was *Monday* morning. This was practised to elude *Cromwell's* laws for strictly observing the sabbath.

I have often wondered to hear some *Roman-catholics*, at a public or- Freedom of speech.
dinary, launch out with such a bold freedom against the *Jesuits* and the usurpation of the popes, in civil matters, over the rights of all potentates in general; and especially of the emperor and the princes of the empire. A certain papist once declared, that he never passed by the palace of the *Crescenti* family without pulling off his hat, as a token of his veneration for that glorious man, who dared to drive a turbulent Pope out of *Rome*, though his magnanimity met but with indifferent returns. I do not care to repeat the name he was pleased to bestow on the emperor of *Germany*, for suffering the Pope to grow so powerful at *Rome*.

During the conclave, a multitude of manuscript *Pasquinades* against Pasquinades.
the deceased pope and the cardinals are openly sold in the coffee-houses

* A remarkable instance of *French Politesse*, as I observed in a note above, in the account of *Milan*, vol. I. p. 343. How different is this from the practice of civilized nations, and the maxims of true politeness? Is it reckoned an incivility to put an unnatural constraint upon the body, and is it less so to offend the mind and conscience? Though our author does not speak his mind so freely of the *French*, an *Englishman* may be allowed to expose their false pretences to politeness.

† The author might have spared the *English* in this particular, as nothing is more common in *France* than to play at cards, dice, chess, &c. as soon as the morning mass is over, which is practised in many other countries in *Europe*. 'Tis true, we are too fond of imitating the *French* in this and other instances of levity; but *England* should not be reproached with vices which are the genuine growth of *France*.

for half a *Paolo* † a sheet. These satirical writings derive their names from the mutilated statue, near which one *Pasquino*, a jocular and inquisitive taylor, or shoe-maker dwelt.

At present proclamations are also stuck on the statue ; there is also to be seen on it a mark about eight feet from the ground, and an inscription, shewing the height of the water during an inundation of the *Tyber* in the time of Pope *Clement VII.*

Toleration of
public prosti-
tutes.

As to public prostitutes, I am apt to question the truth of some accounts concerning the sums accruing to the papal treasure from the *milk-tax*, as it is called. They who make the number of those prostitutes amount to twenty thousand, do not consider that all the females in *Rome*, young and old, scarce amount to fifty thousand. As for those wretched creatures who give in their names, age, country, family, and place of abode to the *Sbirri* and their commander, in order to be entered in a book kept for that purpose, they are for the most part such miserable objects, that at *Naples* and other places, their practice would not defray the small tax to which they are subject. It is not improbable, that little of the produce of the tax goes farther than the hands of the *Sbirri*, part of whose province it is to keep off the monks and priests from these forbidden paths, and to take care, that in *Easter* week, during advent, and lent, and on the other fasts and festivals of the church, these prostitutes receive no company. I have been assured from good hands, that their number doth not exceed eight hundred. In the times of pagan *Rome*, they lived together, and the places of their evening rendezvous are, by *Tertullian*, *ad Uxorem*, lib. ii. cap. 6. called *Consistoria* * *libidinum publicarum* ; i. e. ‘ The statutes for public prostitutes ; ’ which expression agrees with the *Institoria matronarum* mentioned in *Suetonius’s* life of *Nero*. chap. 27. Over their stews or *fornices*, from which is derived the word *Fornicatio*, was written the name of the courtesan who lived there and her price, to which *Juvenal*, speaking of *Messalina*, alludes :

Number of
them.

———tunc nuda papillis
Constitit auratis, titulum mentita Lyciscæ.

In the history of *Apollonius Tyrius*, is the following inscription, which stood over such a cell :

† About three-pence.

* *Amianus Marcellinus* seems to be the first who ever used the word *Consistorium* for a meeting of magistrates.

Quicumque

*Quicumque Tarsiam deflaraverit
Mediam Libram dabit;
Postea populo patebit
Ad singulos solidos.*

Among the ancients it was not permitted, or at least not usual, for these prostitutes to make their public appearance before evening, or the ninth hour of the day; and this appears to be the reason of *Perfius's* giving the name of *Nonaria* to one of that sisterhood. Their dwellings were known by a lamp or candle burning at their door; and to this *Tertullian* had an eye in the following passage, *lib. ii. c. 6. Ad uxorem. Moratur Dei ancilla in laribus alienis, & inter illos omnibus honoribus dæmonum, omnibus solemnibus regum, incipiente mense nidore thuris agitabitur: & procedit de janua laureata & lucernata, ut de novo confistorio libidinum publicarum.* ‘The hand-maid of the Lord stays in profane houses, where, at the beginning of the month, she must suffer the ceremonies of dæmons, the solemnities of the rich, and the smell of the incense, and goes out with laurel and lamp, as from a new public brothel.’

Hence *Horace* says,

—— *sub clara nuda lucerna.*

And *Juvenal*,

Obscurisque genis turpis fumoque lucernæ.

Perhaps it was from this abuse of lamps the primitive Christians took so much offence at the burning candles in the temples of the heathen gods by day-light. Hence *Laëtantius*, in *lib. vi.* says, *Accendunt lumina velut in tenebris agenti Deo* *. ‘They light up candles to their God as if they dwelt in darkness †.’ And in the present times, it is also customary at *Rome* to keep a lamp burning in the street before the dwelling of every

* Might not this be applied to the modern papists, who have borrowed this ridiculous custom from the heathens? What can be imagined more absurd, than to invoke deaf idols, and to burn lights to blind images. These ceremonies are so common in *Germany*, that neither the author, nor his editor, take any notice of it in this light.

† Was ever any thing more ridiculous than the reason assigned by the *Concilium Eliberitanum*, held in 305, against lighting up candles in Christian burial-places by day-light: *Cercos per diem placuit in cœmiterio non incendi. Inquietandi enim Sanctorum Spiritus non sunt.* ‘It is decreed, that by day-light no candles shall be lighted in a burying-place; for the souls of the saints must not be disturbed.’

one of these registered prostitutes, which is taken away while she is entertaining a visitant. In *Spain* this is known by a sword which the gallant always leaves at the door. I shall not, however, take upon me to determine, whether it is in allusion to these lamps that, according to an old *Roman* Kalendar, published by *Lambecius*, from a manuscript in the emperor's library, the month of *April*, which was consecrated to *Venus*, is represented under the emblem of a man dancing to a statue of *Venus*, before which are a lighted wax taper and a lamp. That incense was thrown into this flame appears from *Ausonius's* tetraſtich on the month of *April*.

Contectam Myrto Venerem veneratur Aprilis.
Lumen thuris habet, quo nitet alma Ceres.
Cereus a dextra flammæ diffundit odoras, -
Balsama non desunt, quæis redolet Paphie.

‘ In *April Venus* crown'd with myrtle is worshipped. The frankincense and wax-tapers diffuse a fragrant light around. Whilst all *Paphos* is gladdened with the odours of sweet balsams.’

Orders of
Pius V.

Pope *Pius V.* was a severe enemy to prostitutes; and though he could not accomplish his end in clearing the city of them, he ordered, that instead of being dispersed in every street, they should live together in one particular quarter, that they and their gallants might be more infamous. He further order'd, that every prostitute dying in that state should be buried in a dunghill: And even when the magistrates by the secret instigations of the clergy represented to him, that this was an infringement of the antient privileges of the city; that it greatly endangered the safety and honour of married women; that it again opened a door to an execrable vice with which the *Romans* are reproached by *St. Paul*; lastly, that the citizens would be great sufferers, as it would lower the rent of their houses; the pope persisted in his resolution, and threatened to remove from *Rome* and change his residence, rather than give up so just and commendable a point. Upon this the pope's order took place without any farther opposition. This behaviour of the pope is hinted at in some parts of the following epitaph erected to his memory.

Pius V. Pontifex
Religionis ac Pudicitæ Vindex,
Recti & Justi assertor,
Morum ac disciplinæ restitutor,
Christianæ rei defensor,

Salutaribus

*Salutaribus editis legibus,
 Galliâ conservatâ,
 Principibus fœdere junctis,
 Partâ de Turcis victoriâ,
 Ingentibus ausis & factis,
 Pacis bellicue gloria
 Maximus,
 Pius, felix, Opt. Princeps:*

‘ To the memory of Pope *Pius V.*
 ‘ The assertor of religion and chastity,
 ‘ The patron of justice and integrity,
 ‘ The restorer of morals and discipline,
 ‘ The defender of the christian religion,
 ‘ Who having published salutary laws,
 ‘ Saved the kingdom of *France*,
 ‘ Join’d princes in a league of amity,
 ‘ Acquired a victory over the *Turks*,
 ‘ By his noble actions and atchievements,
 ‘ Shewed himself in peace and war
 ‘ Pious, successful, the greatest
 ‘ And the best of princes.’

It is an absurd notion to imagine, that public stews are necessary in populous places to prevent crimes of a more heinous nature; it being manifest from experience, that the most detestable crimes abound no less in places where these houses are connived at, than in other cities. *London* and the villages contiguous to it, contain such an immense number of houses, as is hardly to be equalled in the whole world, and is never without great numbers of sailors, whose manner of life might be imagined to render them ungovernable when they get on shore; yet outward decency and good order have always been kept up in that flourishing city, without its having recourse to the scandalous expedient of licensing public stews. The real motive of such a practice at *Amsterdam* was in order to put fifteen or twenty thousand guilders a year into the *Schout*’s pocket. But the last magistrate having lost a son in one of those places, the resentment of paternal love got the better of selfishness, and an end was put to the toleration; yet without any increase of disorders, or the least prejudice to the city in general. As to that detestable crime which broke out a few years since in *Holland*, it was a long concealed fire, which raged no less in the country towns than *Amsterdam*, and, indeed, among people who could not be supposed to haunt public brothels. But

*Whether
 brothels are
 necessary in
 large cities.*

G 2

this

this is a digression: And it is to be wished, that posterity may not give credit to such abominations, in the punishment of which it had, perhaps, been more discreet, if it had been done with greater secrecy; instead of publicly exhibiting instances of that pitch of turpitude and impiety to which the heart of man is capable of attaining.

Regulations
at Rome
concerning
prostitutes.

The canon laws indeed do not bear very hard against fornication and adultery; in one part of the glossary it is said *hoc est leve peccatum & quod Galli vocant bonam fortunam; i. e.* 'This is so light a sin that by the French it is termed *bonne fortune*;' However, Rome is not more debauched than other great cities. Here are several regulations calculated purely for reclaiming prostitutes; they are excluded from the communion; and if they die in that profession, they are, as I before observed, denied christian burial *. In some parts of Italy they are obliged several times in a year to assemble in a particular church, where their criminal and vicious lives are painted in the blackest colours, in a sermon preached before them for that purpose. They who are moved by the preacher's arguments, and in token of their repentance kiss a crucifix which is handed about, are conducted to a convent founded for this excellent end. Maunday Thursday is the most remarkable day for these conversions; but most of these wretches are so hardened as to have no such pious inclinations till their incapacity for their criminal commerce, or the decays of nature puts them in mind of looking out for some other way of subsisting. This custom reminds me also of an order of Gregory XIII. which enjoins, the Jewish community every Saturday evening during Lent, to send a hundred men and fifty Jewish women to the oratory della SS. Trinità, not far from the Ghetto or the ward assign'd that nation, to hear the excellency of the christian religion displayed from the pulpit. This present Lent the subjects were Christ's incarnation and death, the union of the two natures in his person, and the doctrine of the trinity; but these subjects were handled with such fine spun and metaphysical

Conversion of
Jews.

* Incontinency hath ever been punished among civilized nations, but by none so severely as the antient Germans and northern nations. Tacit. de mor. Germ. c. 19. *Paucissima in tam numerosa gente adulteria, quorum poena praesens, & maritis permissa. Accisis criminibus nudatam coram propinquis expellit domo maritus, ac per omnem vicum-verbere agit. Publicatae enim pudicitiae nulla venia; non formae, non aetate, non opibus maritum invenerit. Nemo enim illic vitia ridet; nec corrumpere & corrumpi saeculum vocatur. i. e.* 'In such a populous nation adulteries are very rare, and the husband has the power of immediately revenging himself. The adulteress's hair is cut off, then stripping her naked in the presence of her near relations, he turns her out of doors and scourges her through the town. This is so unpardonable a crime and withal so infamous, that neither beauty, age nor fortune can procure such a one another husband; for there vices are not made a jest of; nor do they content themselves with exclaiming against the corruption of the age.' Quære, whether the punishment mentioned here by Tacitus, be less shocking to modesty than the offence that occasioned it? Surely our author could not look upon the antient Germans as a civilized people who tolerated such indecencies.

subtleties, that I could have wished the matter had been less abstruse, or the method better accommodated to the capacities of the persons who were to be instructed. The number of *Jews* at *Rome* is about nine thousand, and by order of *Paul IV.* the men wear a piece of red cloth on their hat, and the women on their head-dress as a mark of distinction. *Their number.*
Mark of distinction.

It seems something odd, that for this infamous distinction, the favourite colour of the cardinals should have been chosen, and which is almost peculiar to them. The *Jews* formerly lived in what parts of the city they pleased; but the above-mentioned pope, who took all occasions to shew his aversion to that unhappy people, confined them within narrow bounds near the *Tyber*, where the generality of them live in a very poor sordid manner.

Provisions are better, and sold more reasonably here than in many other parts of *Italy*, but wine is not included in the rates of ordinaries; every one drinking what he likes best, which, however, is of a moderate price. All over *Italy* the pigeons are very large, fat, and of a delicate flavour. The veal also is very fine here, especially the *Vitelle mongane* *, for instead of grass the calves are fed only with milk and yolks of eggs. The pork in *Italy* is accounted better than that of *France* or *Germany*; the winter food for the hogs being the husks of grapes, besides morels, truffles, and chestnuts. Esculent herbs and vegetables of all kinds are to be had at *Rome* all the year round. The fruits are exquisite, especially the *Perugia* melons, which are preferable to any other. They who are for having early fruit send to *Naples* for it, from whence also come those forced cherries which are served at table on *Maundy Thursday*, when the pope entertains the cardinals; but if the *Neapolitan* fruits ripen soonest, those of *Rome* are much better. It is not customary in *Italy* to invite strangers to meals; but at *Rome* it is not difficult to get acquainted with some of the cardinals, and they are not backward in receiving visits; but nothing however is saved by it: For the cardinals servants are sure to make the guest pay dearly for his entertainment; and so mean spirited are these fellows, that if the very next day after a visit, a person enters their master's house again, they surround him soliciting a *bona mano*, or gratuity. It is the same if one goes to a concert, or a party at play, or on receiving the most trivial civility at any house. *Entertainment in Rome.*

A carriage is what a foreigner cannot well be without at *Rome*, and though in carnival time the rate is at least 14 *Paoli* † a day, in summer they may be had under nine. There are but very few sedan chairs at *Rome*, and none to be had for single persons. A greater inconvenience here is, that the streets are not lighted; and whilst I am finding fault *Livery coaches.*

* A name by some derived *a mungendis, tantummodo matrum uberibus.*

† About 7 shillings Sterling.

with *Rome*, I must add, that I extremely dislike their way of drying their linnen, which is not only done out of the windows but upon ropes cross the street; and what a mean appearance this must make in a city otherwise so splended, may be easily conceived.

Account of the Pretender.

As to your inquiry concerning the figure made by the *Pretender* to the *British* crown; I must say it is every way very mean and unbecoming. The court of *Rome* indeed has issued an order, that all the subjects should style him king of *England*; but this is no more than an empty title, and made a jest of by the *Italians* themselves; for some of them discoursing with me, whom they conceive to be none of his friends, sometimes by a kind of jocular civility term him *Il Ré di qui*, *i. e.* ‘the local king, or king *here*, *Rex in partibus* *; whereas the rightful possessor is stiled *Il Ré di quà*. ‘The king there. *i. e.* in *England*, upon the spot.

This person who is known in *Europe* by the title of the *Chevalier de St. George*, has an annual income of twelve thousand *Scudi* † or crowns, from the pope’s treasury ‡, and though the clandestine remittances of his adherents in *England* may amount to as much more, it falls very short of what is required to keep up the state of one who sets up for a king, and expects to be treated as such. He was in hopes of a vast fortune with the princess *Sobieski*; her father prince *James* having promised a dowry of four hundred thousand guilders || with his eldest daughter *Maria Charlotta*, when in 1718 a match was negotiating betwixt her and the young prince of *Modena*, who dyed in 1727. But the match broke off § at the very time when the *Pretender* had just signified his inclinations for espousing the other daughter. Prince *James* being unable to raise the money; and though in order to bring about the conclusion of both matches, he sent an agent to *Paris* to dispose of some assignments which he had on the *French* post-office and salt-duties; yet the regent was so much in the interest of king *George*, that all such proposals came to nothing; so the agent left *Paris* without effecting any thing. This disappointment, it is said, occasioned the necessity of assigning the second daughter a portion out of the *Sobieski* estate, which was not a little incumbered before. This marriage was the work of the court of *Rome*; and though possibly the empress dowager *Eleonora* might have

* As bishops of foreign dioceses, which they never enjoy, are termed *Episcopi in partibus infidelium*.

† About 3000 *l.* sterling.

‡ *Alexander VII.* settled on queen *Christina* a yearly income of twenty thousand *Scudi* out of the fund *de propaganda fide*.

|| About 35000 *l.* sterling.

§ The princess *Maria Charlotta* was afterwards married to *Frederic Casimir* prince of *Turaine*, and upon his decease in 1723 to his brother, who is still living.

been assisting in it, the emperor knew nothing of the matter. Princess *Clementina*'s relations were so elevated with this marriage, that they made no secret of it; so that the *British* minister at *Vienna* had time to prevail with the imperial court to stop her in passing through *Tirol*. How she made her escape out of custody is not unknown to you; and the Pretender had a medal struck on this occasion, by *Hamerani**, the Pope's medalist. On one side was represented the bride's head, with this legend, *Medal on her escape.*

Clementina M. Britan. Fr. & Hib. Regina.

And on the other, the same princess in a triumphal car, with the reins in her hands, and the horses on a full gallop, with this motto:

Fortunam Causamque sequor.

Underneath,

Deceptis Custodibus MDCCXIX.

The Pretender is very fond of seeing his image struck on medals; and if kingdoms were to be obtained by tears (which he is said to have shed very plentifully at the miscarriage of his two attempts on *Scotland* in 1708, and 1715, he would have found the medallists of his party *Pretender's medals*

* The *Romans* never let slip an occasion of venting their spleen against the Protestant establishment in *England*. I have a medal of *Hamerani*'s, struck in 1720, on the difficulties raised by *Holland* against acceding to the *quadruple* alliance. It represented three persons in a waggon, viz. the emperor, the king of *Great Britain*, and the duke of *Orleans*, inviting a fourth, the republic of the *United Provinces*, to come in. The fourth wheel of the waggon is wanting, and the republic stands leaning on it. The inscription,

Sistit adhuc quartâ deficiente rotâ.

‘It cannot move for want of a fourth wheel.’

On the reverse are these words:

*Fœdus Quadruplex
Imperfectum
Republicâ Batavâ
Fortiter prudenterque
Cunctante
MDCCXX.*

‘The *quadruple* alliance rendered abortive by the resolute and prudent delays of the *Dutch* 1720.’

work

work enough. Not to mention the medal some time since struck in honour of him, I shall only take notice of one that is at present in hand, which shews his life not to be very thick set with actions of any éclat; since to find a subject for another medal, they recur a great many years back to the birth of his eldest son, one side of which represents the busts of the Pretender and his lady, with this legend:

Jacob. III. R. Clementina R.

On the reverse is a lady, with a child on her left-arm, leaning on a pillar, as the emblem of constancy, and with her right-hand pointing to a globe on which is seen *England, Scotland, and Ireland*. The legend,

Providentia obstetrix.

Underneath are these words:

*Carolo Princ. Valliæ
Nat. die ultimâ
A. MDCCXX.*

*Pretender not
greatly re-
garded at
Rome.*

He generally appears abroad with three coaches; and his household consists of about forty persons. He lately assumed some authority at the opera, by calling *encore*, when a song that pleased him and some others was performed: it was not, however, till after a considerable pause that his order was complied with. This is the only time that ever he has been known to affect the least power; and this instance of compliance is no more than what the claps of half a dozen of the spectators will at any time procure. At his coming into an assembly, no *English* Protestant rises up; and even the *Roman-Catholics* pay him their compliments in a very superficial manner. It is certain that his pusillanimity, and the licentiousness of his amours have certainly lessened him in every body's esteem.

*Princess Cle-
mentina de-
scribed.*

His lady is too pale and thin to be reckoned a handsome woman; her frequent miscarriages have brought her very low; so that she seldom stirs abroad, unless it be to visit a convent out of devotion. She allows her servants no gold nor silver lace on their liveries, and this proceeds from what is called her piety. But it may be presumed this is owing partly to her ill state of health*, and partly to the jealousy, inconstancy, and

* This princess died on the 18th of *January*, 1735.

other ill qualities of her husband ; and one of these provocations affected her so much, that she withdrew for some time into a convent *, whilst the Pretender, in order to be more at liberty to pursue his amours, went away to *Bologna* ; but the Pope disapproved of these separate households, and in order to induce him to return to *Rome*, and be reconciled to his lady, discontinued his pension. This however is but an outward reconciliation, as he still continues to pursue those vices which occasioned the difference ; and she knows him too well even to entertain a cordial affection for him again. Mr. S——, who pretends to be an antiquarian, and bears the title of a *Polish* counsellor of state, narrowly watches the steps of the Pretender and his adherents, and holds a correspondence with the *British* ministry. Whilst the Pretender resided at *Bologna*, Mr. S—— had little news to send ; and being himself no longer necessary, his remittances were likely to be withdrawn, till the Pretender's return gave him an opportunity of continuing his services.

Interest and necessity were the motives which brought the Pretender back to *Rome* ; this gave rise to an observation, that no stricter friendship could be imagined than that betwixt the Pretender and Mr. S——, the one not being able to live without the other. The king of *Great Britain*, though at such a distance, is not a little dreaded at *Rome*, on account of his long arms, as the *Italians* call the powerful fleets which he can send into the *Mediterranean*. Mr. S—— is a man of a good presence, and has made himself considerable by affecting to be thought an Atheist, and capable of any attempt whatever. Some years since, his chariot happened in the night to run against that of a lady with a numerous retinue, one of whom leaped down and gave S——'s coachman several blows with his cane ; but S—— in the mean time called to his servant not to strike again. The next day he went to *Falconieri*, governor of *Rome*, to demand satisfaction, or else he threatened to find out the offender, and take his own revenge. The governor made several proposals for mitigating or dropping the affair, but to no purpose. Mr. S—— insisted upon the offender's being publicly whipped ; upon which *Falconieri*, with some warmth, asked him, why he had not run the fellow through the body without more ado ; that all the loss would then have been of a worthless scoundrel, which would have saved him a great deal of fatigue and vexation. It cost the Pope three hundred *scudi* or crowns, before the offender could be found out, who was sent to the galleys for five years, which is the punishment for assaulting a foreign minister's servant.

Correspondence with the English ministry.

King of Great Britain dreaded at Rome, on account of his long arms.

* Mrs. Hay, the chief occasion of the misunderstanding between them, is now living at *Pisa*.

The pope, as a temporal prince, has no small influence on the affairs of *Italy*, with which the tranquility of *Europe* is also connected; and sometimes it happens that he finds it necessary to treat with the *British* court. This cannot be done but through a third hand, which used to be the cardinal for the imperial affairs at *Rome*; but since the misunderstanding betwixt the courts of *London* and *Vienna*, the cardinal-protector of *France* has been the instrument.

The English
respected at
Rome.

A few days before the demise of pope *Benedict XIII.* I saw a letter from cardinal *Polignac*, written with his own hand, to Mr. S——, earnestly desiring him to prevent a certain affair from coming to extremities, and allow a little time for the college of cardinals, who were intirely disposed to do the *English* gentlemen justice. This related to Mr. St——, brother to the earl of *Ch——d*, who had been affronted in the person of one of his domestics. At the breaking up of the opera, a cardinal's servant called out to make room, for his master was coming, which civility and the privileges of that order, indeed, require; but it now happened that the cardinal's coach was empty, and a great way behind; whereas Mr. St——'s chariot was already before the door, and he going to step into it. His servant made some remonstrances to the officer, who was for driving back the croud, and only desired leave for his master (whose name indeed he did not mention) to pass; but all the notice the officer took of the servant's request was, to hit him over the head with his cane. Mr. St—— required that the officer should be turned out of his place, which would have been no easy matter, as he was a relation of cardinal *Coscia*. In the mean time the officer took care of himself; and whether on account of a pretended sickness, or that his apprehensions had brought any disorder upon him, he kept close at home. But the vacancy of the papal chair, which happened so soon after, having put a period to the offender's office, as it did to cardinal *Coscia*'s sway, the affair may possibly terminate here. On these occasions the commonality never fail to side with foreigners, and always see with concern and resentment any indignity offered to those who spend their money so freely, and whose resort hither is of so great advantage to trade in general. I am inclined to think that Mr. S—— sometimes undertakes matters without waiting for instructions; however he never fails of carrying his point. A few years ago cardinal *Alberoni*, to save the Pretender's charges, proposed that the palace *Alla Lungbara*, belonging to the Pope, should be assigned him for his residence. This house lies as it were in the suburbs, and in a private place: it has also a large garden, from whence there was a passage through the city-walls; so that the Pretender's followers might have visited him with more convenience and privacy, and he himself be a long time absent, without its being known

known in *Rome*. Mr. S—— soon had notice of this overture, and without waiting for instructions, delivered in a memorial to the papal ministry, shewing that the king of *England* would not be pleased with this alteration, and that possibly it might prompt him to insist on the Pretender's quitting the ecclesiastical state; for his stay had hitherto been connived at, as being in a place where he was exposed to public view, and proper notice taken of all his proceedings. To this the Pope's prime minister returned a verbal answer, That he was not a little surprised that laws should be prescribed to the Pope in his own dominions; that a foreigner, without any public character, should brave the papal power; and lastly added, with a sneer, that the Pretender's enemies were for having him live in *Rome*, as a genteel place of custody, yet without paying any fees for guarding him; alluding to the smallness of the subsidies from *England*, which he said were found so sweet, that few made any scruple of receiving them, though the wages of Heretics. To this Mr. S—— replied, That he was neither for braving, nor prescribing laws; but spoke his mind with a good intention, as he believed it both the pope's inclination and interest to be upon good terms with the king of *England*, and not involve himself in troubles; that if the Pope could do any effectual detriment to the Protestant government in *England*, whether openly or underhand, it was well known he would do it; but how far *England* could carry its resentment, when it purposes to retaliate evil for evil, is as yet unknown; and possibly it were best for the Pope never to give any occasion to cause him to experience it. The effect of this remonstrance was, that the Pretender's removal to another palace was postponed; and *Alberoni* had the mortification of being charged with a message to the Pretender, to signify the change of the Pope's mind. Upon this a stop was put to the dispositions already begun at the palace of *Lunghara*. The Pretender having represented that the removal was the more necessary, as his former dwelling was too small for the number of domestics, which the increase of his family obliged him to keep, this difficulty was removed by building an additional wing to his house. Mr. S—— has certainly been of considerable service to the *English* court, by his vigilance in observing the conduct of the *English* and *Scotch* gentlemen with regard to the Pretender. As to his skill in the *Greek* and *Latin* antiquities, he is in such reputation at *Rome*, that in all things of that kind, as when the explanation of an ancient medal or intaglio is to be determined, his judgment is generally appealed to. This also gives him many opportunities of disposing of antiques at a much higher price than they cost him. His apartment is not the neatest I have seen: His constant companion in it some time since was a young wild boar, but having presented this to an *English* gentleman, it

has been succeeded by several owls. Upon my asking him, how he could bear to have creatures, which necessarily caused so much nastiness, about him; his answer was, That being frequently inclined to hypochondriac disorders, the sight of these birds, still more dull and saturnine than their master, brought him into good temper again. I have been assured that a medal has been struck for him, with his busto on one side, and on the reverse, *Diogenes* in a cask. Before him stands a dog, and behind him, on a tree, a raven, or an owl. A pasquinade, reflecting upon him was lately dispersed, in which the owls were said to be his only deities; but these censures affect him so little, that he sent a copy of the pasquinade to *England*, as doing him honour, by shewing how much he is both feared and hated at *Rome*, as a continual obstacle to the schemes of the Pretender and his adherents.

Some account
of lord P——h.

You are not a stranger, Sir, to the strong suspicion which the earl of P——h's long stay in *Italy* occasioned there, till at last they came to imagine, that his design was to carry off the Pretender. Whatever may have been the earl of P——h's conduct when General in *Spain*, it is certain that in the latter part of his life he did not shew himself fit to be entrusted with important commissions. He had at that time a commission as *Legatus ad omnes gentes*; i. e. 'Embassador to all nations;' which, besides a salary of ten pounds sterling *per diem*, at least served for a good passport*. The sole view of the *British* ministry seems to have been only to keep him abroad, as he was of a turbulent spirit, continually forming new projects, and was as impetuous as he was fickle. In the year 1711, being in company at *Frankfort* upon the *Mayne*, where the discourse turned upon the greatest pleasure which a man could enjoy; this lord said, There was no greater pleasure than to draw one's sword against one's sovereign; adding, that in the year 1688, he had made a voyage from *America* to *England* purely for that satisfaction. He once said to the young prince of *Piedmont*, who died in 1715, that after such and such deaths, the prince would come to be king of *England*. To which the young prince innocently made answer, 'That he must not be king of *England*.' 'Why so, my prince?' replied the earl. To which the prince answered, 'Because the *English* make nothing of taking off the heads of their kings.' The prince's grandmother, who was present at this conversation, asked my lord, if he well understood what the prince had said? But he, who was otherwise of a ready wit, was here at a loss for an answer.

* It is very necessary for travellers to provide themselves with good passes and recommendations; but I never saw any thing fuller than that of the duke of *Bedford*, when on his travels, it being addressed *à tous les Alliés de la Couronne d'Angleterre*; i. e. 'To all the friends and allies of the *English* crown.'

L E T T E R XLIX.

Account of the religious Edifices, and the Pope's Palaces,
in *Rome*.

IN the pontificate of pope *Paul IV.* the parish-churches in the *Roman-catholic* parts of Christendom, amounted to two hundred and forty-eight thousand, and the convents to forty-four thousand. As this number in subsequent times, encreased rather than diminished, it may easily be conceived, that at present, *Rome*, the seat of the visible head of the *Roman-catholic* church, must be overstocked with churches, in proportion to the number of its inhabitants. It would be difficult to enumerate all the convents, chapels, oratories, hospitals, seminaries, &c. in *Rome*, besides eighty-two parish-churches; so that I shall only set down the principal. This I shall do from my own knowledge, and in alphabetical order, there being no possibility of visiting these edifices according to their situation; several palaces or churches, &c. being locked up at some particular times, which puts one to the trouble of coming two or three times before he can be admitted to the sight of them.

St. Adrian's church in the *Campo Vaccino*, is built on the spot where *St. Adrian's* an ancient temple of *Saturn* stood. It has some good paintings, with church. two fine porphyry pillars before the high altar.

St. Augustin's is small and dark, but adorned with some fine paintings; *St. Augustin's* among which, a picture of the prophet *Isaiab* is exceedingly admired, being the work of *Raphael*, whose name alone carries a sufficient recommendation with it. In the *Pamfilii* chapel is a statue of *St. Thomas* of *Villa Nova*, in white marble, who is represented giving an alms to a poor woman suckling an infant. The drapery is reckoned inimitable, as is the woman's face; but being a piece consecrated to a church, the breasts of this pretty beggar should have not been so much exposed. It was begun by *Melchior Gofar*, or *Cassa*, a *Maltese*, and finished by *Hercules Ferrata*. The tabernacle on the high altar is made of amethysts, agate, jasper, and a variety of other gems, with fine pillars of alabaster beautifully variagated with red and white, resembling flowers. The altar of the *Crociata* chapel, in this church, is embellished with fine black pillars of touch-stone; and in it is this epitaph:

D. O. P.

D. O. P.

*Virgo Frugi**Faustina Buccamatia**Martia Karss. &**M. Casalius Patri J. O. D. S. M.**Fecer.**V. A. LXVII. M. V. D. II. Obiit VI. K. Mart. MDXLV.*

‘ To the memory of her husband, a man endowed with many good qualities *Faustina Buccamati*, his most affectionate wife, and *M. Casali*, out of gratitude to the best of parents, erected this monument. He lived sixty-seven years, five months, and two days; and died the 24th of February. 1545.’

Cardinal Imperiali's tomb.

Near it is a very fine tomb of cardinal *Imperiali*, who died in 1673. A soaring eagle, in the manner of a *Roman Apotheosis*, throws off the cover of the *Sarcophagus*; this bird is here the more apposite, as it is the arms of the *Imperiali* family; on one side of the *Sarcophagus* stands *Time* with an hour-glass, and death on the other, all of white marble.

Tombs of Panvini and cardinal Noris.

Among other celebrated persons interred here are *Panvini* the historian, and the learned cardinal *Noris*, with the following epitaph:

*Fr. Henrico Noris Veronensi**Ordinis ac Tituli S. Augustini**Presbytero Cardinali S. R. E. Bibliothecario**Augustinianâ Eremitarum familiâ**Theologo, Chronologo, Historico, B. M. P. &c.**Obiit VII. Kal. Martii**Anno æræ Christi MDCCIV.**Ætatis LXXIII. ex A. D. 14. Kal. Septembr.*

‘ To the memory of *Frederic Henry Noris*, a native of *Verona*, of the order of *St. Augustin*, cardinal and library-keeper of the holy *Roman* church, eminent for his knowledge in divinity, chronology, and history, &c. He died *February 23*, 1704, aged 73.’

Medal on cardinal Noris.

I remember to have seen in the hands of *St. Urbain*, the famous medalist, at *Nancy*, (who worked five and twenty years at *Rome*, under old *Hamerani*) a medal struck in honour of cardinal *Noris*; in which the design was very ingenious, and the execution masterly. Chronology and history were emblematically represented with these legends,

Historia vindicata, 'History improved,' and *Chronologia restituta*, 'Chronology restored.'

The university of *Pisa* has also commemorated this cardinal in a medal, on one side of which is the cardinal's head, with these words, *Henr. Card. Noris, Veron. S. R. E. Biblioth.* and on the other an obelisk, with *Theologo, Chronologo, Histori,* and underneath, *Acad. Pisana.*

The life of this cardinal was written by his countryman *Bianchini* in the first part *degli Arcadi*, and also in *Maffei's Verona Illustrata*.

At the entrance of the church is a holy-water vessel, held by the angels *Gabriel, Michael, and Raphael*; the whole is of fine marble.

I must here take particular notice of a *Madonna* on the high altar, said to be done by *St. Luke*. I have seen so many of his pieces in different places, that it is a mystery to me how he could find time for any thing else. A great number of pictures, indeed, are extant by *Raphael, Rubens*, and other celebrated artists; but not to mention that painting was their sole employment, they had abundance of disciples working under the eye of their masters, and the latter often only gave the finishing strokes to the piece, neither of which can be said of *St. Luke*. People of a certain devotional taste, if I may use the expression, place an inestimable value on *St. Luke's* pieces; but I never met with a connoisseur in painting, who did not greatly prefer those of *Raphael, Rubens, Vandyke, &c.* to those spurious pieces. Even the famous painter *Carlo Maratti*, who was a sound catholic, made no scruple to declare, that had he lived in *St. Luke's* time, he could have given him some necessary instructions for mending his hand.

Observations on some pictures said to be painted by St. Luke.

St. Agnes's, within the city, on the *Piazza Navona*, is not a very large church, but superbly embellished; and the palaces on both sides being alike in symmetry of architecture, add greatly to its outward appearance. Its figure is oval; within it are eight large *Corinthian* pillars of red and white marble, a great many *bas-reliefs*, of which those over most of the altars are of one block of marble, although very large. That on the high altar representing the birth of *John the baptist*, is a group of twenty figures, twelve of which are in *alto-relievo*. From this church you descend by steps to the *Locis Turpitudinis*, as it is called, where *St. Agnes* was in danger of being ravished by two soldiers; but they were restrained by a sudden effulgence of light, and *St. Agnes's* hair instantly grew to such a length from her head, as to shroud her whole body, that nothing of her nakedness could be seen; all which is represented in a marble *basso-relievo*, at an altar erected on the spot. In this piece the beauty of the martyr's face is much heightened by the fear and modesty so well expressed in it. The cupola of this church is finely painted

painted by *Ciro Ferri* and *Pasqualini*, though, in the opinion of some, it is too much crowded with saints and angels.

S. Agnes fuori
di Porta Pia.

Catacombs.

Pagan inscrip-
tion.

St. Agnes's
statue.

St. *Agnes*, without the *Porta Pia*, stands so high, that one goes up forty-eight steps to it. On each side of these steps are placed old inscriptions, and *basso-relievo's* found in the catacombs near this church; which are now called the *Cimiterio di S. Priscilla*, and said to be the place where the martyrs, among the primitive Christians, were buried: but, without any long search, I found among those inscriptions one with these initial letters, *D. M. i. e. Diis Manibus*, which sufficiently shew that it did not belong to a Christian monument. It may be likewise easily shewn from antiquity, that *Nænia*, the ancient goddess of funerals and sepulchres had her temple hereabouts, facing the *Porta Pia*. Of the catacombs I shall speak more at large, when I come to St. *Sebastian's* church. These near St. *Agnes's* church are in a very ruinous condition; but the church is worth seeing, for its fine marble pillars, and especially the magnificent *Florentine* work, or *Pietre Cominasse* at the high altar, representing birds, flowers, &c. St. *Agnes's* statue of brass gilt with a robe of oriental alabaster, stands here under a canopy supported by four porphyry pillars.

Pallia or
palls.

In this church the canons regular of St. *Salvatore* officiate: and here are brought up the lambs, whose wool is made use of for the consecrated *Pallia*, or palls, which the Pope sends to the archbishops, and by a particular privilege, to a few bishops; which favour they must return with ten or even twenty thousand dollars or more, according to the income of their sees. At the time of the reformation the fee for the *Pallium* of the archbishop of *Mentz*, was thirty thousand *guilders**, and three archbishops died within a very short time of one another. At present the archbishop of *Saltzburg*, or rather the unhappy country, pays a hundred thousand *guilders*† upon every succession. The consecration of the two lambs is performed on St. *Agnes's* day. The *Pallium* is nothing but a narrow strip of woollen cloth, of no use to guard either against heat or cold: it is sent without any formal institution, and is far from being an ornament; yet it seems it is accounted an imitation of *Moses's* giving vestments to the *Levites*. The following prayers are said over the lambs, whose wool is designed for this use: *Omnipotens & misericors Deus, qui per Moysen famulum tuum Pontificibus Tabernaculo inservientibus indumenta instituisti, & per sanctos Apostolos tuos sacerdotibus & Præsulibus Evangelicis vestimenta sacra providisti, effunde tuam sanctam benedictionem super hos agnos, de quorum vellere sacra pallia*

* About 3000 l. sterling.

† About 10,000 l. sterling.

pro summis Pontificibus, Patriarchis & Archiepiscopis conficienda sunt, ut qui eis utuntur, unà cum plebe tibi commissa per intercessionem Beatæ Virginis & Martyris Agnetis, super cujus tumbam oramus, ad æternam beatitudinem perducantur per Christum Dominum nostrum. R. Amen. ‘Almighty and merciful God, who by thy servant *Moses*, didst appoint vestments for the priests serving in the tabernacle, and by thy holy apostles hast instituted sacred robes for the evangelical bishops and priests; sanctify and pour out thy blessing upon these lambs, of whose wool are to be made the sacred palls for the popes, patriarchs, and archbishops, that they who wear them, together with the people committed to their charge, may, through the intercession of the blessed virgin and martyr *Agnes*, obtain everlasting happiness through Jesus Christ our Lord.’

The mystical import of the *Pallium* is set forth in the bull of *Clement VII.* on occasion of his conferring the pall on the bishop of *Salerno*, and the following passage in it is taken out of *Baronius’s* annals.

In nomine Patris, Filii & Spiritus Sancti, Archiepiscopali pallio nostrâ Apostolicâ manu dilectionem vestram insignivimus, quo utaris toties in anno, quoties prædecessores tuos eo usos fuisse constat. In quo, quia de vellere ovis est, intelligete ovium pastorem. Et quia eo circumcingeris & etiam circa humeros portas, cognoscas & undique circumspicias, ne aliqua erret, & in morsus incidat luporum. Quod si aliquando (quod absit) contigerit, eam habeas in humeros ad caulam reportare, & pristinæ societati coadunare. Quod verò ante & retrò crux Domini habetur, illud Apostolicum semper docet ante oculos tuæ mentis habere: Mibi mundus crucifixus est, & ego mundo. ‘In the name of the Father, the Son, and the Holy Ghost, we have, with our own apostolic hand, invested thee, our beloved son, with the archiepiscopal *Pallium*, that thou may’st use it on such stated times in the year, as it appears to have been customary among thy predecessors. And as it is made of the fleece of a sheep, let it put thee in mind, that thou art a pastor of sheep; and as it goes round thee, and thou carry’st it upon thy shoulders, be watchful and look on all sides, that not one of thy flock may stray and fall into the jaws of ravenous wolves. But if (which God forbid) this should, at any time, happen, take him upon thy shoulders, bring him back to the fold, and unite him to the church. Thou wearest the cross of Christ before and behind, which teaches thee to have always before the eyes of thy mind, that noble sentence of the apostle, “The world is crucified to me, and I to the world.” The *Pallia* are woven by nuns, whom the pope favours with this work; and being consecrated with certain prayers, are laid a whole night near the remains of *St. Peter* and *St. Paul*. Hence they are called *Pallia de corpore S. Petri sumta*; i. e. ‘palls taken from *St. Peter’s* body.’

St. Anastasia
in Velabro.

St. *Anastasia* in *Velabro* is a beautiful church, and deserves notice for its fine pictures, especially the nativity of *Christ* over the high altar: Here are also some antique marble pillars. Among the modern ornaments of this church a marble statue of St. *Anastasia* over the high altar, by *Francesco Aprili*, is a piece of which no age would be ashamed. Some are of opinion, from a discovery made here in 1526 of an arched roof decorated with shell-work, that *Neptune* had a temple anciently on this spot. I myself have found here some shells and large pieces of *Verde Antico*. On the left hand towards the country stood anciently *Caracalla's Circus*.

St. Andrea
dei Gesuiti.

The church of St. *Andrea dei Gesuiti* is of an oval form, and was built by the famous *Bernini*; it is not very large, but the inside is entirely covered with marble. On the pavement is the arms of the *Spinola* family, supported by two angels: The whole work is of inlaid marble of several colours, and serves for a covering to the vault of the said family. Near this and of the same kind of work is the monument of *Camillo Miltio*. Amongst the chapels in this church, that of St. *Stanislaus* is the most remarkable for its admirable pillars of *Breccia di Spagna* *. Over the high altar is a fine painting of the martyrdom of St. *Andrew* by *Borgognone*.

Fine statue of
Stanislaus
Costa.

The college belonging to this church serves the *Jesuits* for their novitiae. Here a traveller must not omit seeing *Stanislaus Costa's* chamber on account of the admirable monument which these fathers have erected to his memory. He is represented lying on a couch; the head, hands and feet are of white marble, his habit of black, and the couch of yellow: It is the work of the ingenious *Le Gros*, and the whole cannot be viewed without a great deal of satisfaction. In this chamber are also two busts, under one of which are these words:

Busto of Ignatius
Loyola.

S. Ignatii Lojolæ effigies ex gipso super mortui faciem olim inducto expressa. Anno Jubil. MDCC.

‘The busto of St. *Ignatius Loyola* done in a plaster mould laid upon his face when dead. 1700 the year of the jubilee.’

The other is the busto of St. *Francis de Borgia* with an inscription, and dated 1703.

* It is scarce possible, without having them before one's eyes, to describe the nature and various colours of the several kinds of marble and gems used in adorning pillars and such works. Formerly *Chitarella* used to sell for thirty *scudi* or crowns, a little box containing four hundred and sixty particular sorts of polished marble with the names and descriptions of them; and such a collection is call'd at *Rome* a *Studiolo*, and may now be had for ten *Scudi* without the names and descriptions, which, however, are not without their utility.

On the wall of a chamber through which one passes in going to St. Stanislaus's cell, is the original instrument of the first institution of the Jesuits, called a confederacy, or *Coitionis in sacram societatem*, signed the 15th of April, 1539, with the addition of these words, *Si a Papa Domino concedente confirmaretur, i. e.* 'If it be confirmed by our sovereign lord the pope.' This instrument is subscribed by John Codurz, Bobadilla, Paschasius Brovet, Ignatius, Petrus Faber, Simon Roderic, and some others. It is glazed for its better preservation, it being certainly a piece, which should by all means be transmitted to posterity. Ciacconi's *Life of Paul III.* shews, how this pope first in a very pompous speech in 1539, and the very next year by a solemn bull, ratified the institution of this order. Though this order was inconsiderable in its beginning, it grew so numerous and powerful in a short time, that crowned heads, and even popes themselves have stood in awe of it. It appeared from a list printed at Rome in 1679, that the number of Jesuits at that time amounted to seventeen thousand six hundred and fifty-five; of whom seven thousand eight hundred and seventy-seven were priests. But by the state of the order published by the general of the Jesuits, I find that in 1717, to use his own terms, it had thirty-seven *Provinciae*, or provinces, twenty-five *Domus professorum*, or convents of professors, six hundred and fifty *Collegia* or colleges, fifty-nine *Domus Probationis*, or houses of Novitiate, three hundred and fifty *Residentiae*, or places of residence, above two hundred *Missiones*, or missions, a hundred and sixty-one *Convictus*, or communities and *Seminaria*, or seminaries. The *Socii*, or members of this order, according to the same account, were nineteen thousand eight hundred and seventy-six, and of these, ten thousand and thirty-six were priests. In the admission and profession of members they have a particular regard to three qualifications, 1. That of birth, in order to increase the number of their patrons both at court and in the country. 2. Wealth, in order to augment their stock. 3. Genius or parts. Their artifice in engrossing to themselves, as they have done, in most popish countries, the education of youth, puts it in their power, to allure into their society such subjects as are well qualify'd in one or all the three above-mentioned requisites, and by this means to gain an universal influence in most states.

— *penetrant aulas & limina Regum*
Scire volunt secreta domus atque inde timeri.

'They make their way into courts and palaces, pry into the secrets of families; and on this account they are universally fear'd.'

It must be allowed that they live in an exemplary subjection to their superiors, and are temperate in their diet, &c. so that a *Jesuit* for food, cloathing, and all necessaries stands his order in scarce seventy dollars * yearly.

In the year 1528, *Ignatius Loyola* before he went to *Rome*, kept a school at *Paris* †, but I must own myself at a loss about the meaning of the following inscription over a chapel of the *Abbaye Royale* at *Montmartre* near *Paris*.

Sacra & pia Societatis Jesu incunabula. Anno MDCXLIII †.

The

* About 22 l. 6 s. sterling.

† *Loyola* had not been long at *Paris* before he set about making disciples, subtilly persuading the rich students to part with what they had to the poor, and vowing a voluntary poverty, to distribute what alms they should get to hospitals. This phenomenon could not but appear very singular to the *Parisians*, inasmuch that *Petrus Ortizius*, a man of singular learning and piety, urged *Ori* the inquisitor to stifle this fanatical brood in its birth. *Loyola* thought it best to make his appearance before he should be summoned; and by a shew of the greatest meekness, accompanied with an artful apology, softened the judge's resentment; and the same blandishments stood him in good stead another time, when he was threatned to be publicly scourged as a fanatic and impostor. See *Ribadeneira in vita Ign. Lojol.* After the first storm was over, *Loyola* in 1540 obtained a confirmation of his order from pope *Paul III.* by which however, it was limited to sixty members, as may be seen in *Hospinian*, who has inserted the whole bull, *Hist. Jesuit. p. 251.* In 1543 came out a second confirmation enlarging the privileges of the order. See *Ribadeneira lib. iii. c. 7.* *Ignatius a Christi vicario contendit, ut societatem ipsam denuo confirmare dignaretur, dilataretque contractum illum ac brevem numerum, quem in prima societatis approbatione nostris admittendis circumsepserat. Quod utique Pontifex a. 1543 pridie idus Martias magnâ voluntate fecit: ex quo tempore magnum societas nostra incrementum cepit. i. e. 'Ignatius solicited Christ's vicar to ratify the order a second time, and take off the scanty limitation of the members, which his holiness very readily complied with on the 14th of March, 1543, from whence may be dated the happy increase of our order.'* This shews the true *incunabula* of the order of *Jesuits* at *Paris* to have been founded in 1543, and not in 1643, as the author probably from too much haste has set down; for so early as 1544, they had two schools in *Paris*. *Ribadeneira* further says, *L. iv. c. 11. In Gallia verò eodem anno 1554 societas nostra certas sedes habere cepit. Nam quamvis ab ipso primo ejus exordio aliqui ex nostris semper fuerit, qui in academia Lutetiana operam studiis litterarum darent: privatim tamen illi & nullo certo loco, nullo suo collegio eâ in urbe commorabantur: donec D. Guilielmus a Prato, Claramontanus episcopus, qui nostrum Tridenti institutum cognôrat, & patribus Iacobo Laine, Alphonso Salmerone, Claudio Jai Familiariter usus fuerat, collegia nobis duo ædificare constituit: alterum in sua diœcesi Biglioni, Lutetiæ aliterum, quod & fecit. i. e. 'But in the same year 1554 our order had its particular seminaries. For though from its commencement some of our brethren had always taught in the university of Paris, yet they lived privately and dispersed, having no college appropriated to them, till William du Prez bishop of Clairmont, who knew of our foundation at Trent, and honoured the fathers Laine, Salmeron, and Jai, with a particular friendship, built us two colleges, one at Biglion in his diocese, and the other at Paris.'* But what difficulties they at first met with from the *Sorbonne* divines, may be learned from *Orlands Hist. Societ. Jesu, Tom. II. l. 1.* It were needless to mention the subsequent severities which the *Jesuits* brought upon themselves in *France*.

‡ The sacred cradle of the society of *Jesus*. In the year 1643.

The

The church of *St. Andrea delle Fratte* has some good paintings and pieces of sculpture; but the best are in the cloister adjoining to it, being two very large statues of angels; one of which is represented holding *Christ's* crown of thorns, the other the inscription over the cross: both are of white marble by *Bernini*, but are to be removed to the new chapel of *St. Francesco di Paoli*. St. Andrea delle Fratte.

In the church of *St. Andrea di St. Gregorio*, or *Nel Monte Celio*, are some excellent pieces in *Fresco*, exhibiting the history of that apostle; those celebrated painters *Domenichino* and *Guido Rheni* having worked there at the same time, from a spirit of emulation. The pieces on the right hand on entering the church, are by the former, and those on the left by *Guido*. It is pity no better care has been taken of them; the rain having penetrated through the wall in several places, and not a little damaged them. *Domenichino* among other passages has painted the scourging of *St. Andrew*; and *Guido's* chief piece is the same apostle's throwing himself upon the ground at the sight of the cross, upon which he was to be executed. The connoisseurs are not agreed as to the superiority of these two artists; but the public declare unanimously in favour of *Guido*. At the same time may be seen the church of *St. Gregory*, of which more hereafter. St. Andrea di St. Gregorio.

St. Andrea della Valle is likewise famous for its *fresco* painting, especially the cupola by *Lanfranco*, which passes for the finest piece of the kind in the whole world *. The four evangelists near the *Tribuna*, are by *Domenichino*, and the three pieces in the choir of the monks, representing the apostle's life, were performed by *Cavaliere Cozza Calabrese*. St. Andrea della Valle.

The finest chapel in this church is on the right hand just at the entrance, which belongs to the *Ginnetti* family, who have laid out above eighty thousand *scudi* or crowns on it. Besides the rails of the altar of red and yellow marble, one sees every where a profusion of *Verde* and *Negro antico*, jasper, agate, and *lapis lazuli*. The *Basso-relievo's* and six marble statues representing so many virtues, very well deserve seeing. The *Strozzi* chapel is nothing inferior to the former, being the work of *Michael Angelo*. It has particularly an exceeding fine monument of *Negro antico*. The *Basso rilievo's* and *Bronze* chandeliers are also no small ornament to it. The last chapel, which belongs to the *Barberini* family, is remarkable for its painting, sculpture, and the two monuments Incomparable Cupola.

The meaning seems to be, that the order of *Jesuits* had a flourishing college here in its very infancy; tho', if the date be scarce early enough considering the first institution of the order, it may denote the time of putting up the inscription.

* The subject of it is the felicity of the saints and glory of heaven. *Cesì* has engraved eight exquisite plates of this painting.

on

on the arches of the church by *Pasquino Montepulciano*, erected to the memory of two popes, namely, *Pius II.* and *III.* both of the *Piccolomini* family. On another tomb-stone is the following epitaph:

*Mentis eram hospitium, gelidi sum marmoris hospes:
Mens dedit esse hominem, mors modò vertit humum.
Hospitium mihi vita fuit, sibi terra recepit
Omnia, Mens tantùm, quod bene gessit, habet.
Anteus Malteuluccius
sibi posterisque suis
Anno MDCXXXIII.*

‘ I was the habitation of an immortal spirit, and now am the inhabitant of this marble tomb. That spirit made me a man, death has converted me to dust. Life to me was an inn; the earth has taken back all the rest as its own, only the soul still possesses the good deeds it performed whilst in the body. *Anteus Malteulucci* procured this burying place for himself and his posterity in the year 1633.’

*St. Andrea in
Portogallo.
Corruption of
names.*

I mention’d the church of *St. Andrea in Portogallo* only as an instance to shew how far names may be corrupted; for its proper appellation is *ad busta Gallica*, it being the spot on the *Monte Esquilino*, where *Camillus* fell upon *Brennus* and the *Gauls*, whilst the ransom which they demanded of *Rome* was weighing. By a like error the church of *St. Laurence* in *domo Perpennæ*, has been corrupted into *St. Laurence* in *Panisperna*; and of *St. Praxede* in *Trastevere*, is contracted into *Sancta Passera*.

*St. Antonio
Abbate.*

The church and hospital *di St. Antonio Abbate* belongs to the *French Augustine* monks. In the church, which is very light, is a beautiful altar, with good pictures by *Gio. Battista Lombardelli della Marca*, and *Nic. Pomarancio*. On the right hand are two figures of lionesses in niches in the wall, which belonged to a temple of *Diana* that stood near this church; they are of yellow marble with streaks of *Verde antico* inlaid by way of shades, and under each of them is a white ox. I cannot say that the workmanship appeared to me any thing extraordinary; but being antiques, they are highly esteemed. The court of the convent is paved with pieces of white marble, *Verde antico* and porphyry; which shews that some fine buildings anciently stood on this spot, the remains of them having been put to this use. The building contiguous to this convent, supposed to have been a temple of *Diana*, now serves for a granery without any alteration made in the walls and arches; on which are seen some coarse inlaid work resembling an ass and a lioness. In this old building are also kept fragments of antique statues dug up out of

*A temple of
Diana.*

of this place ; and among these are some good heads, said to be those of *Vespasian*, *Seneca*, and other famous persons. In the garden of the convent is a pleasant laurel-grove, with a fountain and a canal in the center. Hereabouts stood *Mæcenas's* garden and tower, from which *Nero* is said to have viewed the conflagration of the city of *Rome* ; but at present nothing of them remains, the place being filled up with modern buildings. *Mæcenas's tower.*

Those who admire horses may meet with uncommon entertainment here on the 17th of *January*, at *St. Anthony's* church, that day being the festival of the saint ; when all the horses, mules, &c. belonging to the Pope, cardinals, prelates, princes, and other great men, are drawn up before the church-door, where a priest sprinkles them with holy water. If the horses and mules receive no benefit from this practice, the monks at least find the sweets of it. At *Sienna*, the horses which are to run the race on the assumption of the virgin *Mary*, are the day before blessed in the same manner with holy water at the door of the cathedral, and the officiating priest has at least a wax candle as an offering for every horse. Whether the heathens who sprinkled their horses at the *Circensian* games had any religious view in it, I shall not determine ; however, I suppose the *Romanists* took the hint from them, as they did of most of their superstitious customs *.

In the area before the church of *St. Anthony* is a cross of oriental granite, with a crucifix of brass on it ; and at its side the virgin *Mary*, of the same metal, under a canopy supported by four granate pillars. This is a memorial of the mass celebrated in this church by *Clement VIII.* on the conversion of *Henry IV.* king of *France* to the *Romish* religion. It is no wonder that the Popes lay a great stress on this transaction, as it serves them for an undeniable record of their supremacy over crowned heads. At the absolution, whilst the *Miserere mei* was singing, at every verse the Pope, with a staff which he held in his hand, struck the king's representatives, the cardinals *du Perron* and *d'Ossat*, on the shoulders, who were kneeling at his feet. And though cardinal *d'Ossat*, in a letter to his friend the duke *de Villeroy*, writes, that he hardly felt the chastisement ; yet it is sufficient that the holy father can plead this as a precedent of his power over disobedient children ; and that he can lay on them the staff of chastisement with lenity or rigour as he shall think fit. After all, tho' the cardinal often repeated that nothing passed in the absolution in the least derogatory to the king's prerogative, few impartial readers will take his word for it. His delay in sending an account of this singular circumstance, betrays some fear of the censures that might be passed on it ;

Absolution of Henry IV. king of France.

* See Dr. *Middleton's* Letter from *Rome*.

and that he would have been much better pleased if it could have been entirely concealed from the *French*. It was however publicly known in *France*, with all its ignominious circumstances, before the papal court had published the narrative of this extraordinary absolution.

On the pedestal of the above-mentioned pillar was formerly this inscription :

D. O. M.
Clemente VIII. Pont. Max.
Ad memoriam absolutionis
Henrici IV. Franc. & Navarr.
Regis Christianissimi
Q. F. R. D. xv. Kal. Octobris
MDXCV.

‘ To God the greatest and best of Beings. This was erected in memory of the absolution of the most Christian king *Henry IV.* of *France* and *Navarre*, on the 17th of *September*, 1595, *Clement VIII.* being Pope.’

But about twelve years since it has been thought fit to erase this inscription ; so that now all that is seen on the pedestal is on one side a flame of fire, and on the other the letter T. which is also on the third side, in the middle of a spread eagle, supported by two angels, with this *Latin* word over the eagle,

Paulatim.

Meaning of
the letter T.

I doubt not but that the letter T, or *Tau*, is placed here as a mark of the absolution ; for it was anciently used as such, when soldiers were sentenced by a court-martial to cast lots for life or death. The letter Θ or *Theta*, on the contrary, signified that the criminal was condemned to die, being the first letter of the *Greek* word Θάνατος, or death *.

Collegium
Apollinare
S. Germanicum.

The church of St. *Apollinare* is not so famous for its beauty, as for the *Collegium Apollinare*, or *Germanicum*, and *Ungaricum*, being a foundation for a hundred and fifty *German* and *Hungarian* students in philoso-

* The different signification of the letters τ and θ was in use both among the *Greeks* and *Romans*. It was customary on their muster-rolls to mark the soldiers who were living with a τ, from τηρεω, conserve ; and the dead with a θ, from θάνατος, mors. *Isidor. Hispal. orig.* l. i. c. 23. *In breviculis, quibus militum nomina continebantur, propria nota erat apud veteres, quæ respiceretur, quanti ex militibus superessent, quanti in bello excidissent. τ in capite versiculi posita superstitem designabat, θ verò ad unius cujusque defuncti nomen adponebatur.* ‘ In the lists of the soldier’s names, the ancients had marks of distinction for the surviving soldiers and those who fell in battle : τ placed before a name, denoted the party to be still living ; and θ signified that he was dead.’

phy and divinity. This seminary has produced fifteen *German* cardinals, five ecclesiastical electors, six archbishops, and betwixt eighty and ninety bishops. The professors are *Jesuits*, and the students distinguished by long red gowns.

The church of *S. S. Apostoli*, or the Holy Apostles, though not *S. S. Apostoli* finished, is well worth seeing, on account of *St. Peter's* martyrdom painted on the high altar by *Domenico Muratori*. The chapel of prince *Odeschalchi* abounds in ornaments of *Giallo Antico*, *Verde Antico*, fine red marble, and *Pietra Cotognina*, which is not unlike amber streaked with white. Cardinal *Bessarion*, the learned *Grecian*, who assisted at the council of *Constance*, and by the manuscripts he brought from *Greece* and *Constantinople*, and his own erudition, greatly contributed to the improvement of ancient literature lies buried in the chapel of *St. Anthonio di Padua*. At the farther end of this church on the right side of the *Capella del Crocifisso*, are eight beautiful twisted pillars, each of which is made of one block of white alabaster. They were found in the old church of the *Holy Apostles*, built on this place by *Constantine the Great*; and *Lewis XIV.* king of *France*, is said to have offered to purchase them with eight silver ones of the same dimensions and weight. The statues of the twelve apostles intended to be placed here, are still wanting. On a stone in the portico of this church is an eagle within a wreath of oaken leaves, with this inscription:

Cardinal Bessarion's tomb.

Fine pillars.

Ancient representation of an eagle.]

Tot ruinis servatam Jul. Car. Sixti IIII. Pont. Nepos hic statuit.

‘ This piece, which has survived so many ruins, was placed here by *Charles Julius*, nephew to *Pope Sixtus IV.*’

This eagle is said to have formerly stood in the *Quirinal* palace. The hospital belonging to this church is very liberal to the distressed who do not publicly ask alms, and in memory of the twelve apostles, supports twelve poor widows; and has a dispensary, where the necessitous are supplied with medicines. This elaboratory is near *St. Eustachius's* church, and has the word *Pauperibus*, i. e. ‘ For the poor,’ inscribed on it in great letters. At a small distance from this is a locked box, where such indigent sick as are ashamed to beg openly, or to go into the hospital, leave a note of their place of abode, and of what medicines they stand in need of, which is accordingly sent them immediately.

The church of *St. Barba* is supported by the booksellers company, *St. Barba*, whose patrons are *Thomas Aquinas*, and *Johannes de Deo*; the former they may be supposed to have chosen out of regard to his learning, unless the fear of his disciples the *Dominicans* was the real motive; at least, these

places where the inquisition prevails, are not the most thriving for book-fellers. The two first books printed at *Rome* were *S. Augustinus de Civitate Dei*, and *Lactantius*. This was in the year 1455, and the printers were *Conrade Schweichbeim*, and *Arnold Panart*, both *Germans*.

S. Bartolomeo dell' Isola.

In the church of *St. Bartolomeo dell' Isola*, the tabernacle on the high altar stands betwixt four red porphyry pillars, with white capitals. Under the altar, in a shrine of porphyry, are the remains of *St. Bartholomew*. It farther deserves notice on account of several other marble pillars, and four chapels, painted by *Antonio Caracci*, nephew and disciple to the celebrated artist of that name.

S. Bernardo.

St. Bernardo alle Terme Diocleziane is a beautiful church, and at the same time gives an idea of the largeness of *Dioclesian's* baths; this structure anciently being only one of its seven towers. Its cupola is like that of the *Rotonda*, except that this of *St. Bernardo* is very high, and instead of being open at the top, terminates in a little spire. In a chapel near the choir are eight large statues of plaister, and some fine pieces of sculpture, by *Fancelli*.

St. Bibiana.
Admirable
statue of this
saint.

The front of *St. Bibiana's* church was designed by the chevalier *Bernini*, who also made the incomparable marble statue of this saint, which stands upon the high altar, and is admired as the master-piece of that artist. It was at first designed for *St. Constantia*, which is the reason of its leaning against a pillar. One can hardly be tired with viewing the face, hair, drapery, and other beauties of this statue; if there be any fault, it is in the left wrist, which by some is thought a little too thick. On the left side of the church the history of this saint is painted in *fresco*, by *Pietro di Cortona*. Under the above-mentioned fine statue lies the saint's body in a sarcophagus of oriental alabaster. Near the church-door is a red pillar of *Pietra Egizzia*, or *Egyptian* marble, with this inscription:

Ad hanc columnam S. Bibiana alligata & plumbatis cæsa Martyrium consummarvit.

‘ To this pillar it was that *St. Bibiana* was bound, when she suffered martyrdom, being whipped to death with thongs charged with lead.’

On the right-hand of the entrance into the church is the *Capella di Santa Maria Maggiore*, on one side of which is a picture of the emperor *Leopold*, and on the other *Charles VI.* both in a praying attitude, and looking towards the altar. Under the first is this distich:

*Hic Leopold, hic est pietate Augustus & armis
His terræ, illa astris intulit imperium.*

‘ Behold *Leopold*, celebrated for piety and valour; by the latter he
‘ gained an earthly, and by the former a heavenly empire.’

Under the emperor *Charles VI.* are these words :

*Regna creant Reges, sed Te quo nomine dicam
Carole, quem Regem mundus uterque facit ?*

‘ Kingdoms make kings; but by what title, *Charles*, can I call thee,
‘ who hast the empire of both worlds.’

In this part of *St. Bibiana’s* church, it is pretended that five thousand *Multitude of
martyrs.*
two hundred and sixty-six martyrs are buried, besides their wives and
children; and on this account, from *All-saints-day* to its *octave*, indul-
gences for seven thousand years may be annually obtained, as is certified
by an inscription to be seen on an old stone here. On the left-hand,
near the church, are the ruins of a palace, built by the emperor *Licinius*;
and towards the street, in a garden near the church, is an image of a
bear, with a sort of a cap on its head, whence this part of the city
has acquired the appellation of *Orso pileato*. I cannot discover the design
of this piece, which is but very indifferently executed. Its hair re-
sembles the scales of a fish, its legs are also very long, and the whole
looks more like a lamb than a bear. This garden produces an herb
called *S. Bibiana*, which passes for an efficacious remedy for the head-
ach and falling-sickness: *Il credere è Cortesia*; ‘ One is not obliged to be-
‘ lieve it;’ as the *Italians* themselves sometimes say, in answer to such
idle stories. This herb is no other than *Eupatorium cum foliis Can-*
nabis.

In *S. Carlo alli Catinari*, the grand *Corinthian* pillars of porphyry, and *S. Carlo alli
Cattinari.*
a tabernacle of green jasper on the great altar, are well worth seeing.
Here is an epitaph of *Lorenzo Sperandi*, whose character is confined to
his particular address in amicably terminating the differences betwixt his
intimate friends or relations. Such a singular panegyric put me upon
wondering at the false taste of mankind, who, instead of celebrating
those valuable qualities and substantial endowments which are beneficial
to society, affect to perpetuate their names by trifling or perhaps danger-
ous qualifications.

S. Carlo al
Corso.

The church of *S. Carlo al Corso*, or *de' Lombardi* belongs to the *Milanese*; and the emperor, as duke of *Milan*, is the patron of it; so that it is the less surprising it should be an imitation of the cathedral at *Milan* in miniature; which in no part is more obvious than in the outward gallery round it, and that adorned with marble statues over the great altar, in which is deposited the heart of *St. Carlo Borromeo*. Round the altars are several paintings, by *Perusino*, *Carlo Maratti*, *Paschal de Rossi*, and other masters. The stately portal of this church shews, that it is also dedicated to *St. Ambrose*, as well as *S. Carlo Borromeo*.

S. Carlo alle
quattro Fon-
tane.

S. Carlo alle quattro Fontane is a small but very beautiful church, and was built by *Boromini*. In it are some fine paintings, by *Perusino*, *Mignard*, *Romanelli*, *Domenico*, and *Borgiani*. It belongs to the *Spanish Trinitarian* monks, an order instituted for the redemption of captives; and in the convent are very large lists of the names of the Christian slaves which are annually ransomed by the care of this fraternity: this practice does real honour to religion.

S. Anna alle
quattro Fon-
tane.

The church of *S. Anna alle quattro Fontane* in this quarter also deserves notice. Both these churches derive their name from the four fountains at the corners of four streets, formed by the *Strada felice* and *Via Pia*, intersecting each other at right angles, which exhibit four vista's. These fountains eject the water from four statues in a reclining posture; two of which represent river gods, and the others two water nymphs. The best statue of the four is the nymph at the corner of the *Barberini* palace.

S. Catarina
da Sienna.

S. Catarina da Sienna à Monte Magnapoli (a corruption of *Balnea Pauli*) which belongs to the *Dominican* nuns, is a new church, and compensates for its smallness by its beauty and splendor; scarce any thing being seen in it but marble, gold, and fine paintings. Among the latter is an exceeding fine piece, by *Tintoretti*, of *St. Dominic* restoring a dead child to life. Opposite to this are two fine churches, dedicated to *St. Dominic* and *Sixtus*.

S. Cecilia in
Trastevere.

S. Cecilia in Trastevere belongs to the *Benenedictine* nuns. In this church the chapel of that saint is so enriched with *negro antico*, alabaster, jasper, agate, green and yellow marble, &c. as to have but few equals. *St. Cecilia's* beautiful statue of *Parian* marble was done by *Stephano Maderno*. Her body lies in a silver shrine, which, according to *Baronius*, cost four thousand three hundred and ninety-three *scudi*, or crowns, being a gift of pope *Clement VIII.* in acknowledgment of his being miraculously cured of the gout by her intercession. Ninety lamps are continually burning in this chapel. The monument of cardinal *Sfondrato* in this church is also worth seeing. There are some paintings by *Guido Rheni*, *Nicolao Pomarancio*, *Caracci*, *Vanni*, and other celebrated hands.

On the cieling behind St. *Cecilia's* chapel, is a piece of old mosaic work ; and in a side-chapel here is shewn the place where St. *Cecilia* was be-headed.

The *Collegium Clementinum*, or *Clementine* college, so called from its founder *Clement VIII.* is a seminary where youth of promising parts, paying a small gratuity for their board, are educated under the fathers of the *Congregatio Sommasca*. The scholars, in the carnival time, frequently act plays, &c. and particularly every *Friday*. Collegium
Clemen-
tinum.

There is another nursery of learning, called the *Collegium Romanum*, or *Roman* college, close by St. *Ignatius's* church, which is a spacious fine building ; the professors here are *Jesuits*. All persons have admittance to a variety of lectures in this college, viz. in the *Latin*, *Greek*, and *Hebrew* languages, logic, rhetoric, poetry, history, metaphysics, mathematics, philosophy, and divinity ; and the professors seldom want a numerous audience. In an anti-chamber on the first floor is a fine marble statue of *Gregory XIII.* founder of this college.

The *Museum Kircherianum*, which is divided into several closets, might have been much better arranged than it is : however it contains a multitude of curiosities, among which I shall set down the following : Museum Kir-
cherianum.

1. Utensils, as spoons, knives, writing instruments, &c. of foreign and distant nations, particularly the *Chinese*.
2. Exotic birds and skeletons ; and among these is one with three legs.
3. Monstrous eggs, adders, and other natural productions.
4. Insects, Tarantula's, &c. double-tailed lizards, &c.
5. Flour and bread made of a *Brazil* root called *Beiu*, both very white.
6. Salts of all kinds ; among which, That dug near *Cordona* is remarkably white and hard.
7. A lizard inclosed in a piece of amber.
8. *Flos ferri*, of a fine white colour, taken from the *Styermark* mines.
9. Rare and uncommon fishes ; among others, the *Orbis*, a fish so called from its orbicular figure, being as round as a ball.
10. *Calculi*, or stones taken out of human bodies ; particularly one weighing ten ounces, found in the bladder of *P. Leo Sanctius*.
11. Ivory-works curiously turned.
12. Some attempts towards a perpetual movement.
13. Several ancient pictures of womens heads, with their hair finely ornamented ; under these is the following inscription from *Tertullian de cultu fæminarum* :

Crinibus harum quiescere non licet.

‘ They never suffer their hair to rest.’

To

To which may be added the following from *Terence* :

*Nostin' mores mulierum,
Dum moliantur, dum comuntur, annus est*.*

‘ You know the custom of the ladies, who take a vast deal of time in dressing themselves, and combing their hair.’

14. Several kinds of *Indian* fruits.
15. Optic drawings.
16. Chinese-work.
17. Clock-work, and musical *automata*.
18. Corals, and several other vegetables from the *Mediterranean*, the *Red-Sea*, and the ocean.
19. Mechanical inventions and machines for lifting weights.
20. A fine collection of several kinds of marble, agate, alabaster, together with their names, and this inscription :

In scopulis quoque ipsis & lapidibus reperit natura in quo delectaret. S. Ambros. Præfat. in Psalmos.

‘ The very rocks and stones have afforded entertainment to those who study nature.’

21 The bezil of a ring found in an ancient Christian tomb, having engraving on it a dolphin and an anchor, with these *Greek* characters : ΙΧΘΥC ; i. e. a *Fish* ; some interpret this in a mystical sense.

22. Earthen utensils of all countries, porcelaine of *Japan*, *China*, *Persia*, &c.

23. Busts of the ancient emperors, likewise a statue of the virgin *Mary*, with the infant *Jesus*, consisting of little pearls of different colours, *Margaritini*, &c.

24. Pieces of writing in miniature ; among which is *Solomon's* song in *Hebrew*, included in a very narrow compass. Some of these works of penmanship represent portraits, &c.

25. Curious shells.

26. Earthen vases, said to be painted by *Raphael*.

* *St. Jerom*, though a person of such eminent sanctity, seems in some measure to excuse the superfluous ornaments of the fair-sex. *Oper. tom. I. ep. 12.* φιλοκόσμον *genus femininum est, multasque etiam insignis pudicitiae quamvis nulli virorum, tamen sibi scimus libenter ornari.* ‘ Women naturally love ornaments, and even those of irreproachable modesty take pleasure in adorning themselves ; not to allure men, but to please their own fancy.’ On the other hand, *Tertullian* is as vehement against them ; he particularly reproaches the *Roman* ladies with imitating the ornaments of the *Germans* and *Gauls*, *lib. de cultu, c. 11.* *Video quasdam & capillum croco vertere. Pudet eas etiam nationis suae, quod non Germanæ aut Gallæ procreatae sint ; ita patriam capillo transferunt.* ‘ I observe some women who use even saffron to change the colour of their hair : they are ashamed of, and would fain deny their country, by imitating the *Germans* and *Gauls* in their complexion.’

27. Pictures

27. Pictures of celebrated persons, as *Petrarch*, *Michael Angelo*, &c.
28. Hats, caps, &c. made of the fibres of exotic trees and leaves.
29. Petrefactions, *Malta* vipers tongues, elephants teeth, fossil ivory, &c. Among the petrefactions, the most remarkable is a whole human body turned to stone.
30. *Tabulæ votivæ*, or votive pieces, amulets, &c.
31. Ancient inscriptions, among which is one *Volcano Quieto Augusto*.
32. Antique *stili*, or writing instruments, bracelets, bells and keys.
33. Antique seals, weights, &c.
34. Instruments used in ancient sacrifices.
35. Points of the darts and spears used by the ancients.
36. Antique bronzes; ancient monuments on the settlement of a colony, being a plough drawn by two calves, two oxen, and a man driving them; several small idols, priests, lamps, and a large eagle, being the ensign or standard of a *Roman* legion.
37. Bows, arrows, shields, and other arms of savage nations.
38. A great number of marble *basso-relievo's*, and idols of several nations.
39. Small earthen vessels from several foreign countries, of delicate workmanship.
40. Earthen antique lamps.
41. Urns, a great many of which are very deep; *vasa lacrymatoria*, &c.
42. Heads of ancient statues, antique masks of several kinds, &c.
43. Bones of large animals.
44. The natural weapons of several animals, as the horn of a *Rhinoceros*, an *Unicorn's* horn, &c.
45. *Egyptian* mummies.
46. A large collection of sea shells; among which, one called the *Priest's Cap*, is of such a venomous nature, that the least wound of it is mortal.
47. A large tile inscribed thus † *Rege Dom. nostro Theodorico felix Roma*.
48. Inscriptions on marble; a fragment of the *Fasti Consulares*; a very scarce medal, representing the adoration of the eastern *Magi*, of the size of a *dollar*, but thinner.
49. *Hetruscan* antiquities.
50. Salts and crystals.
51. Glass and enamelled works, most of them antiques.

The above particulars I have set down in the confused manner in which I found them, and have left out a great many that were either too com-

common, or too trifling. Over the door of the first gallery is this inscription in honour of the Pretender :

Jacobus III. Rex Magnæ Britannicæ dignatus hoc Musæum invisere, Regiâ humanitate & benevolentia ingens ipsi pretium addidit die secundâ Junii Ann. MDCCXVIII.

Observations on
the Palinge-
nesia, or rege-
neration of
plants.

Pope Clement the XIth's visit, in 1718, is also commemorated on the other side of the door. You will readily conceive, Sir, from our former conversation on that head, that when I was in this famous *Museum* of father *Kircher*, I was not wanting to look out, with all possible exactness, for a chemical vegetation; by which birds, plants, and flowers are regenerated from their Ashes: And not meeting with any thing of that kind, I asked the *Jesuit*, whether there had not been such a preparation formerly among the father's curiosities, but they all affirmed they knew nothing of it. This further confirmed my suspicion, that all that *Monconys*, *Schott*, *Gaffarel*, *Digby**, *Vallemont*, and particularly father *Kircher* had writ about chemical vegetations was a fable. I must own my curiosity had been so raised, that in the *Netherlands*, *England*, *France*, *Denmark*, *Italy*, and *Germany*, I continued my enquiries after it for several years, not only in museums, but also of experienced chemists; but all to no purpose. If this be no decisive proof, it gives very sufficient grounds for doubt. From all salts and metals dissolved in a liquid, particles are carried up with the evaporations of the dissolvent, and adhere to the sides of the vessel †; and these concretions or crystallizations, are sometimes seen to have a kind of resemblance to trees, plants, or flowers. The like phænomenon appears on glass-windows in the morning, after a hard frost, where the eye, by the help of a strong imagination, may see variety of trees, leaves, flowers, and other vegetable productions ‡. But surely this fanciful appearance will never be set on a footing with the real vegetation of trees and plants. The crystaliza-

* The author, it is presumed means Sir *Kenelm Digby*, who does not say he was possessed of this secret; however, he tried the following experiment: He calcined some nettles, leaves, stalks, and roots, and made a strong lie of it, which he exposed to the air during a frosty night. The lie being frozen, he tells us, exhibited the nettle-leaves very exact, with the indentings, &c. but they had not the natural colour. Fancy might operate strongly here, and probably this might be no other than the phænomenon on glass, &c. which the author takes notice of below.

† Vide *Hist. de l'Acad. Royale des Sciences*, 1722.

‡ In the third part of the *Mémoires of the Danish Academy of Sciences*, is an admirable dissertation of the late learned *Johann Gramm*, intitled, *De artificio nrturæ, quo certarum rerum imagines in fenestris vitreis gelu obductis repræsentantur.* 'Of the natural imagery formed on glass-windows by frost.' This being an historical piece, another *Danish* philosopher has treated of it physically.

tions

tions of *Sal-armoniac*, or *Salt-petre*, dissolved in *Champagne* or *Burgundy*, exhibit a pretty imitation of grapes, but by no means a genuine vegetation of that fruit, nor have they any of the properties of natural grapes, as is evident from the effects of a solution of *Sal-armoniac* in common water; nay, the above-mentioned experiment fails even in wine, when the solution is made in a *Porcelain* or *China* vessel: For different vessels, the temperature of the air, as to cold or heat, the different qualities of the dissolvent liquor, and different salts dissolved, produce different vegetation, as they are improperly called. One may be easily satisfied of this by an experiment; *Alum*, *Vitriol*, *Sal-armoniac*, *Salt-petre*, mineral-crystal *Sal de Duobus*, &c. being things of no great value. These crystalised plants first started the fancy of the *Palingenesia* of flowers, which soon proceeded to the pretended re-production of birds and other animals from their ashes; and some chymists have been possessed with the presumptuous infatuation of even restoring a human body to its pristine form, &c. in the same manner*.

Thus, Sir, you must give over all hopes of gaining any further knowledge in this particular, nor have my enquiries enabled me to communicate to you any new mysteries relating to this chymical vegetation; however, the following method of making the *philosophical tree*, I shall Arbor philosophica. insert here, as I am not certain, whether it be made public in any treatise of chymistry.

R̄ Mercurii purificati drachmas 2, dissolve in Aquæ fortis uncia 1, scorsim solvatur Luna cupellæ in duplo Aquæ fortis, dissolutiones simul conjungantur, & leni igne tertia pars liquoris extrahatur, postmodum vase clauso in frigido stare permiseris per 5 vel 6 horas, sic Luna & Mercurius simul in Crystallos concreſcent, & elevabuntur usque ad superficiem liquoris, a medio incipientes in formam arboris cum suo trunco & ramis.

‘ Dissolve two drams of *purified mercury* in an ounce of *Aqua fortis*,
 ‘ dissolve the same quantity of cupelled silver separately in double the
 ‘ weight of *Aqua fortis*; mix these solutions and set them over a slow
 ‘ fire, till one third part of the liquid be evaporated; afterwards, the
 ‘ vessel being well stoppt, let it stand in a cool place for five or six
 ‘ hours; thus the crystallizations of the mercury and silver will rise to

* Those adepts that pretend to this, should first give us a specimen of their art, by creating a human body out of the dust of the earth; for this seems less difficult than to raise a man, phoenix-like, out of his ashes. Dr. *L-and-n*, a *German*, now in *England*, pretends to be possessed of this chymical secret: Where will he find dupes to give credit to such an imposture?

‘ the surface of the liquid, in the form of a tree, spreading its branches
 ‘ from the trunk in the center.’

Collegium
Urbanum de
propagandâ
fide.

In the *Collegio Urbano de propaganda Fide*, are educated thirty-six scholars, designed for missionaries, to be sent out of *Europe*; and that they may more successfully discharge their function in *Asia*, here is a particular printing-house for the oriental languages. It is a handsome building, designed by *Bernini*.

Other colleges.

I have already mentioned the *German* college near *St. Apollinare's* church, and to avoid prolixity, shall pass over above twenty more.

S. Clemente
in Monti.

S. Clemente in Monti, one of the oldest churches in the city of *Rome*, has an *Altare isolé*, or an altar that stands alone, detached from the wall, of fine porphyry, and several pillars, and two pulpits of white marble; near one of the latter is a pillar of ancient *Mosaic*; of which work is also the alcove behind the high altar. It is beautifully paved with inlaid work of small pieces of porphyry, *verde antico*, yellow and white marble, &c. and the roof is richly gilt and painted.

Ancient re-
mains.

This church lies on the left hand, beyond the *Coliseum*; and in a vine-yard and kitchen-garden, near it, are some remains of ancient baths or other edifices: Some will have this to be *Mæcenas's* garden, and others the baths of *Antoninus Carraccalla*.

S. Costanza.

S. Costanza fuori di Porta Pia is of a round figure, and the roof of it rests on twenty-four pillars of oriental granate, standing in pairs. The ceiling is of ancient *Mosaic* work, representing birds, grapes, and the pressing of them, or vintage; from whence some conjecture, that this was anciently a temple of *Bacchus*. This is contradicted by others, who maintain, from *Anastasi's Life of St. Silvester*, that *Constantine the Great* raised this structure in imitation of the *Lateran* baptistery, for the solemnity of baptizing the two *Constantia's*, his daughter and sister.

Long porphyry
shrine.

The most remarkable thing here is a large shrine or coffin, of a single piece of porphyry, four feet in depth, above five broad, and eight feet and a half in length. On the side are carved wreaths, garlands, and boys with bunches of grapes, which is the more curious from the difficulty of working porphyry, on account of its hardness. The lid is also made of one piece, but damaged. Some think this to have been the tomb of *Tulliola*, *Cicero's* daughter; others will have it to be that of *Tullia*, wife of *Tarquinius Superbus*; others, who have the least probability on their side, affirm it to have been the shrine of *Bacchus*.

S. Cosmo e
Damiano.

The church *di S. Cosmo e Damiano in Campo Vaccino*, is remarkable for its being partly round and partly square; it has a noble altar, and its *tribuna* or gallery, is of old *Mosaic* work, representing *Christ* with his disciples. There is a spring in the subterraneous vault belonging to this church, and about ten steps lower there is another, both said to

have broke out at the translation of St. *Felix's* remains. Before the church stand two porphyry pillars; and it is thought that this was an ancient temple dedicated to *Romulus* and *Remus*, but afterwards converted into this church. *Temple of Romulus and Remus.*

S. Croce in Gerusalemme for antiquity and reliques exceeds most churches in *Rome*. It was built by *Constantine* the Great, at the desire of his mother *Helena*, in honour of the cross of *Christ*; three pieces of which are pretended to be kept here, together with one of the nails used at his crucifixion, and likewise the inscription on the cross in *Hebrew*, *Greek* and *Latin*. According to *Niquetus's Historia Tituli Crucis*, lib. i. c. 23, 24, this inscription was first found in 1492, in the pontificate of *Innocent VIII.* after having been conceal'd above a thousand years in a leaden chest. *St. Croce in Gerusalemme*
The whole story of the *Inventio Crucis*, or the finding the cross of *Christ* by *Constantine's* mother *Helena*, *Salmasius* in his treatise *de Cruce*, p. 296, shews to be a meer fiction, and the more improbable, on account of this supposed inscription. For where was the necessity of a miracle for distinguishing the cross on which our Saviour suffered, from those of the malefactors, if the above-mentioned inscription was found near it; as it would plainly appear from the hole and nails, which of the crosses it had been affixed to, though even the two other malefactors, as is probable, had also their inscriptions. *The inscription on Christ's cross.*

In this church they likewise pretend to shew one of the pieces of money for which *Judas* betray'd our Saviour. On one side of it is a head with long hair and a glory round it; on the reverse a flower, which some take to be a rose, and others a sun-flower. The *Greek* word ΡΟΔΙΟΝ, to be seen on it, whether it be the genetive plural *ῥοδίων*, or an adjective agreeing with the substantive *νομισμα*, indicates it to be a *Rhodian* coin; and the flower must be a rose, in *Greek* *ῥόδον*: For it appears from ancient writers, that the island was so call'd from a great number of rose bushes being dug up in laying the foundation of its capital. The radiancy about the head denotes the *Colossus*, or statue of the sun erected at the entrance of the harbour of *Rhodes*, and accounted one of the seven wonders of the world. More of these *Rhodian* coins with a rose, and a radiant head of *Phæbus* or the sun, are to be met with in *Selden de Jure Nat. & Gent. lib. ii. c. 8.* *Hubertus Golzius in Num. Insul. Tab. ii. de la Chaussée*, *Begerus* and others; but they are scarce of half the weight and bigness of the *Jewish* shekel, the value of which is generally computed at half a *Dollar* *; so that a great many such coins as this I have been describing, were required to make up thirty of the silver pieces with which *Judas* was bribed. It is probable, that the soldiers, foreign *Jews*,

* 2 s. 4 d. $\frac{1}{2}$ sterling.

traders, and *Roman* officers brought a great variety of money to *Jerusalem*; and that they were current, appears from the tribute money with the emperor's image on it shewn to *Christ*; neither is it certain, that *Judas* was paid the reward of his treachery in shekels. Now all this amounts to no more, than that there is a possibility that *Rhodian* money might have been used on this occasion, but does not in the least prove, that this piece kept in *St. Croce's* church was part of it. And indeed, all it rests on is mere oral tradition, or rather imposition. The potter of whom the field was bought for those thirty pieces of silver, cannot well be supposed to have put them apart from his other money, or to have kept them as a precious hoard; and, if a christian had knowingly met with one of such pieces, he would rather have thrown it away as accursed money, than have laid it by as a valuable relique or curiosity. In other places also are shewn some of these pretended silver pieces, among which, some are of *Jewish* coin; that nation having after its subjection to the *Romans*, still retained the privilege of coining money. Formerly it was not a matter of such profit as it has been made in modern times; and on that account it is now made a branch of the royal prerogative, which, to the exclusion of all persons and communities, except sovereigns, and great cities which they were pleased to invest with such a privilege. Among the *Jewish* coins were double, single shekels, and also an half, and quarter of a shekel. On one side of these was generally *Aaron's* miraculous rod, and the inscription;

* ירושלם הקדשה *

‘ *Jerusalem* the holy.’

And on the reverse the pot of manna, or, as others will have it, the censor, with these words,

שקל ישראל

‘ A shekel of *Israel*.’

But there is no certainty that *Judas* was paid in that coin, or that this or that piece was one of those used on that traitorous occasion.

Large indul-
gence.

At this church is to be had at once, an indulgence for six thousand and twenty-eight years. Its pavement is finely inlaid; and the architrave is supported by twelve large pillars of oriental granate. The marble pieces of sculpture at the high altar are excellent, and beneath it in a porphyry *Sarcophagus*, are deposited the saints *Cesareus* and *Anastasius*. The painting in *Fresco* in the *tribuna*, or gallery by *Penturecchio*, represents

* Here, and in some other places for the satisfaction of the curious, the original *Hebrew* words are inserted, which are not in the *German* editions. See Vol. I. p. 292.

the invention of the cross of *Christ*; and the emotions visible in the spectators are extremely well expressed. In the second chapel on the right hand as you enter the church; is a piece of the schism caused by *Peter Leo*, painted by *Carlo Marati*. This isle is terminated by the splendid chapel of *St. Helena*, whither that empress sent a ship load of the earth of mount *Calvary*, which was supposed to have imbibed the blood of *Christ*.

One would naturally imagine, that *Helena's* eminent merits in collecting so many reliques for this church should have procured some particular privilege to the sex, whereas, on the contrary, no female is permitted to enter this chapel; except on the 20th of *March*, which is the anniversary festival of the consecration of the church; and then no men are admitted. The ceiling is of Mosaic work by *Balthasar Peruzzi*, and represents our Saviour and the four evangelists, with a group of angels. The piece representing the invention, or finding of the cross, is by *Pomerancio*.

No woman
admitted into
St. Helena's
chapel.

Formerly, on the middle altar was a picture of *St. Helena* in oil colours by *Rubens*, in the room of which at present stands an admirable white marble statue of that empress holding a cross. Here are two other pieces by *Rubens*, whose name alone speaks their worth; one is *Christ* crown'd with thorns, amidst the outrageous soldiers, and the other a crucifixion.

Admirable
statue of
St. Helena.

In the garden of the convent adjoining to this church belonging to the *Cistercian* monks, are the ruins of a temple of *Venus* and *Cupid*, or *Adonis*; and this part of the city is full of remains of antiquities, particularly of aqueducts.

A temple of
Venus.

The celebrated *Benedictine*, *Montfaucon* having discovered in this convent the following inscription;

Instances of
mistakes of
learned men.

ANIAL. INGRATIVUS HOMINE NULLVM EST.

Has inserted it in his *Diarium Italicum*, and supposes that it must be read *Annia Liberta*. But I must do this learned man the justice to own, that he was the first to discover his error, shewing, that the inscription was no other than the trite sentence, *Animal ingratus homine nullum est*, i. e. 'There is no creature more ungrateful than man;' and this correction by his own hand I met with in the book which he was pleased to present me with some time ago. I mention this only to shew how persons of the greatest erudition may be sometimes mistaken in very common and obvious things. We have another instance of this in the famous *Salmasius*, who, in a printed work of his, had mentioned *Jerusalem* as the place of *Christ's* nativity, of which oversight, however, he had timely

timely notice by one who had seen the sheet, but was no great scholar; and the passage was altered accordingly.

S. Domenico
e Sisto.

The church *di S. Domenico e Sisto al Monte Magnanopoli*, belongs to the *Dominican* nuns, who are possessed of a piece of silver tissue of a considerable value. On the high altar is a picture of the virgin *Mary* pretended to be painted by *St. Luke*; and over it the state of glory in heaven by *Canuti*. If the proprietors of this church have directed so many pious nuns of their order to be painted in this paradise, so that little room is left for others, it should not give any offence, as they have liberally paid the artist for this honour. The first chapel on the right hand was designed by *Bernini*; and *Antonio Raggi* has shewn his admirable skill here, in two white marble statues of *Christ* and *Mary Magdalen*. On each side stands a marble pillar of a sanguine red, worth observing, as are two pictures in other chapels in this church; one of which by *Allegrini*, represents the espousals of *St. Catharine of Sienna*, and the other by *Romanelli*, a *Madonna del Rosario*, with a rosary in one hand, and the infant *Jesus* sitting on the other arm.

St. Francesco.

In the church of *St. Francesco à Ripa grande* is the chapel of *St. Ludovica Albertoni*, on the altar of which lies a statue of the saint as in a trance, by *Bernini*; in this piece the expression is surprisingly strong. On the altar of the *Pallavicini* family, are two large pillars of green jasper; and on the walls two monuments of the said family. In this chapel is a fine statue of *Laura Mattei* by *Menghini*, with her epitaph, and likewise a grand piece of painting by *Annibal Caracci*, representing a dead *Christ*, with the three *Mary's* and other spectators. The marble monuments of *Laura Frangipani*, and of *Horatio Mattheo* cardinal of *St. Laurence* are worth observing.

St. Francis's
oratory.

On the altar of the principal chapel of the convent, where formerly *St. Francis* resided, are several reliques, and an infant *Jesus*, with a shirt quite covered with rubies and other precious stones. Not far from the front of this convent is the following inscription:

Public monu-
ment in praise
of Paul V.

Paulo V. Pont. Opt. Max.

*Quòd Urbem augustissimis Templis & ædificiis illustraverit; Transiberi-
nam regionem uberrimis rivis ex agro Brachiano supra Janiculum ductis
irrigaverit, noxiis olerum hortis in pomaria domosque distributis, cælo salu-
britatem reddiderit, privatorumque censum auxerit: viis qua apertis, qua
amplificatis directisque insignia SS. Benedicti & Francisci Monasteria, Por-
tamque Portuensem in nobiliorem prospectum dederit; expedito utroque Fa-
bricii Pontis aditu, & scalis ad Tiberis alveum deductis civium, peregrino-
rum, nautarum commodis consuluerit,*

S. P. Q. R.

Publicis

Publicis ad Deum votis atque muneribus Felicitatem precatur MDCXI.

‘ To *Paul V.* the greatest and best of popes, in grateful acknowledg-
 ‘ ment of his embellishing the city with many superb churches and other
 ‘ edifices; of his supplying that part of the city lying on the other side of
 ‘ the *Tyber*, with water brought from *Bracciano* over *Montorio*; his
 ‘ rendering the air salubrious, and augmenting the income of private
 ‘ persons, by causing several herb gardens that were a nuisance to the
 ‘ public to be covered with buildings, or converted into pleasant orchards
 ‘ and vineyards; of his giving a more advantageous prospect to the noble
 ‘ convents of *St. Francis*, *St. Benedict* and the water-gate, by opening
 ‘ new ways and enlarging others in an even direction, and of his com-
 ‘ pleting both avenues to the *Fabrician* bridge, and making steps to the
 ‘ channel of the *Tyber*, so much to the convenience of strangers, ma-
 ‘ riners, and the citizens in general, the senate and people of *Rome*
 ‘ raised this monument, and with all happiness, offering their public
 ‘ prayers and supplications to God for his holiness’s welfare, 1511.’

In the church of *St. James of the incurables*, so called from the hos- St. Giacomo
degl’ Incura-
bili.
 pital belonging to it, are several good pictures; and in the second cha-
 pel, on the right hand of the entrance, is a fine *basso-relievo* on one
 piece of marble, which represents *St. Francis di Paolo* visiting the sick.

St. Giacomo scossa Cavalli derives its name from the horses, which in St. Giacomo
scossa Cavalli.
 the time of the empress *Helena*, were bringing a cart load of reliques
 from *St. Croce di Gierusalemme* to *St. Peter’s* church, stopping here; and
 as it is pretended, neither whipping nor any other means could make
 them go a step further. This was looked upon as a divine intimation,
 and accordingly, here the whole load of fictitious reliques was deposited,
 among which are, the stone designed for the sacrifice of *Isaac*, another
 on which *Christ* stood when among the doctors in the temple, some of
 the holy earth from *Jerusalem*, and, what is still more valuable, some
 drops of our Saviour’s blood.

The *Chiesa del Gesu*, or *Jesuits* church, is one of the finest in all Chiesa del
Gesù.
Rome; the architecture being designed by *Jac. Barozzi da Vignola*, was
 conducted by *Jac. della Porta*, and chiefly at the expence of cardinal
Alex. Farnese, a great patron of the *Jesuits*. The *Facciata*, or front is of
Tevertini, a kind of free-stone found near *Tivoli*, adorned with *Ionic*
 and *Corinthian* pillars; and the doors are of a very solid beautiful wood*,
 brought from *America* for that purpose.

On the right hand of the high altar lies cardinal *Bellarmino*; two sta- Cardinal
Bellarmino’s
monument.
 tues representing religion and wisdom, by *Pietro Bernini*, stand on his

* Probably mahogany.

tomb;

tomb: On the altar-piece are four pillars of *Giallo Antico*, and a good piece of the circumcision, painted by *Mutiani*. The twelve apostles of Bronze, being illuminated, supply the place of chandeliers; and without the altar six large brass angels on each side form a kind of amphitheatre, and likewise hold wax tapers. The chapel of *St. Francis Xavier*, being the third on the right hand from the main entrance of the church, was built by cardinal *Negroni* from *Cartóna's* design, and is remarkable for four beautiful marble pillars. In the *Cappaletta*, or little chapel are two fine pillars of green marble, and a picture of *St. Francis* preaching to birds and fowls, by *Vecchi*. *Innocent XI.* caused the cupola and the whole cieling to be painted by *Baciccio Gauli* a *Genoese*. Among a group of angels, and not far from the entrance of the church are these words:

In nomine Jesu omne genu flectatur, cœlestium, terrestrium & inferorum.

‘ At the name of *Jesus* every knee shall bow, of things in heaven, of things on earth, and things under the earth.’

Splendid chapel of *St. Ignatius*.

The most magnificent chapel in the whole church, is that of *St. Ignatius Loyola*, finished in the year 1699, under the inspection of *Andrea del Pozzo* the *Jesuit*, so celebrated for his skill, both in painting and architecture; and which, excepting the great duke of *Tuscany's* chapel, or burying-place at *Florence*, has not its equal. The pavement about the altar * is inlaid with festoons and flowers of the finest gems; the steps are of porphyry and other costly marble, and the *predella*, or the place where the priest stands upon, being the uppermost step before the altar, is likewise a *Commezzo*, or inlaid work of polished gems. Under the table of the altar lies the body of *St. Ignatius* in a coffin of brass gilt; and by means of the lamp burning behind it, the name *Jesus*, of inlaid crystal in the front, emits a great lustre. *Il Paliotto*, or the front of the altar-table, on festivals, is covered with solid silver, but has an aperture thro' which the coffin and radiant name may be seen. A little above the table two gilded angels hold *St. Ignatius's* motto, *Ad maiorem Dei gloriam, i. e.* ‘ To the greater glory of God,’ of *Lapis Lazuli*. On the altar-piece four fluted pillars, which, exclusive of the pedestals and capitals, which are of gilt *bronze*, are twenty-eight feet in height, and three feet

* By altar in general, the author means, not only the table, but also the front or *paliotto*, the altar-piece, the steps, &c. which are distinguished in the translation in this and several other places; otherwise those who have not travelled in foreign countries might be at a loss to comprehend some descriptions of churches, &c. in this and other books of travels. It may not be improper to add, that in popish countries there are a great number of chapels included in the church, where mass is said, &c. These generally serve for burying-places for great families, and are ornamented at their expence.

in diameter in the thickest part. These large pillars are inlaid with *Lapis Lazuli* set in gilt *bronze*, and give the altar a most superb and magnificent appearance. On the architraves are globular pieces of *Lapis Lazuli*, twice as large as a man's head. This stone, by some accounted the *Cyanæum* Observations on Lapis Lazuli. of the ancients, is so difficult to work, and when it is of a vivid bright blue and without flaws, of such a great value, that one cannot but be astonished at the profusion of it in this chapel. *Great Tartary* affords the best *Lapis Lazuli*; but the *Jesuits*, by means of their missions and colonies, collect it from all parts of the world. Over the altar is a picture painted on wood, which can be lowered, and then exhibits a silver statue of *St. Ignatius Loyola*, which stands behind it; the drapery of which is gilt, and even enriched with pearls and diamonds. The model was performed by *Pierre le Gros*, a *Frenchman*, and *Giov. Fred. Ludovici* cast and compleated it. The height of it is sixty *Roman* palms, and it weighs six hundred pounds: Near it are three other silver images. On each side of the altar is a fine group of large statues, in *Carara* marble. One represents the Christian religion destroying idolatry, and as a symbol, tramples under foot a book, on the back of which are these words, *Cames Fotoques Amida & Xaca*. Idolatry is represented by a serpent blasted with lightning, and near it is the king of *Bungo* in *Japan*, submitting himself to the Christian faith. In another group, Religion is seen treading on a fury and heresy, who has a snake in her hand; and near her lie three books marked with the following titles: 1. *Martin Luther*. 2. *John Calvin*. 3. *Hulderich Zwingel*. The former of these groups is by *Jean Theodon*, and the latter by *Le Gros*, both *French* artists.

On each side of the chapel is a door of *breccia antica*, which is red and white intermixed. Over these doors are the music galleries, with gilded festoons. Indeed it is not one visit that will suffice, to take an accurate view of this church; the vestry also contains immense riches. It is scarce necessary to observe, that this church belongs to the *Jesuits*, who have also, adjoining to it, a seminary, with a fine library. Their novitiate college, and the *Collegium Romanum* have been already taken notice of, and *St. Ignatius's* church will be described in its place.

In the church *di Giesù e Maria al Corso* are very fine paintings, six tombs of the *Bolognetti* family, besides a very handsome marble monument of the canon *del Corno* by *Dominico Guido*.

Chiesa
di Giesu e
Maria al
Corso.

The church of *S. Gioseppe de Falegnami*, so called from its being built by the *Roman* joiners, carpenters, and wheel-wrights, who have instituted a religious fraternity here, has some good paintings, particularly a nativity of Christ by *Carlo Maratti*. Under this church is *S. Pietro in Carcere*, which is a kind of vault.

S. Gioseppe
de Falegnami.

S. Giovanni
Battista in
fonte.

S. Giovanni Battista in fonte is in the *Lateran*, and famous for its font, in which the modern *Romans** pretend, that *Constantine the Great* was baptized by St. *Sylvester*.

Of the baptism
of Constantine
the Great.

This church is of an octagonal figure; and in the centre is a large vessel of *Pietra Egizzia*, with a cover of gilt *bronze*, surrounded with eight porphyry pillars, of a very extraordinary size, viz. fifteen feet high, and nine feet in circumference, which, as some pretend, were brought from *Pontius Pilate's* palace at *Jerusalem*. The eight pieces of painting in the cupola are by *Andrea Sacchi*, and the painting *in fresco* in the church, by *Carlo Maratti*, *Gimignani*, *Camassei*, and *Magnoni*. As to the reports of the former riches of this church, and of *Constantine the Great's* immense gifts to it, there is in all appearance, no more truth in it than in the tradition of that emperor's being baptized at *Rome*, which rests only on the authority of a fabulous book, intitled, *Vitæ Pontificum*, attributed to St. *Damasus*. Every year, on *Easter-eve*, the solemnity of baptizing *Turks* and *Jews* is performed in this church by the cardinal vicar.

Remarkable
window.

On one side of this church is the chapel of St. *John the Baptist*, and opposite to it that of St. *John the Evangelist*; at the entrance of both are two small porphyry pillars, and no woman is admitted into either of them. Within the first chapel, opposite to the font, is a large iron door, which is said to have belonged to *Constantine the Great's* palace, and the very chapel of St. *John the Baptist*, which he is said to have been particularly fond of. Here is also shewn the window, though now walled up, through which the angel *Gabriel* came, on the annunciation-day, to the virgin *Mary*.

Opposite to this is the chapel of St. *Ruffina*, and St. *Seconda*, and likewise that of St. *Venantio*, in which are ten pillars of a most beautiful black marble, and the monuments of two cardinals of the names of *Ceva*.

S. Giovanni
Laterano.

These two chapels may be conveniently visited at the same time with the metropolitan church of St. *John di Laterano*, where, on the architrave of the great entrance are the following monkish verses:

*Dogmate Papali datur, & simul Imperiali,
Quod sim cunctarum Mater Caput Ecclesiarum,
Hinc Salvatoris cœlestia regna datoris
Nomine sanxerunt, cum cuncta peracta fuerunt,
Sic nos ex toto conversi supplice voto,
Nostra quod hæc Ædes, tibi Christe sit inclyta Sedes.*

* *Eusebius*, and other fathers of the fourth century, affirm, that *Constantine the Great* was baptized at the close of his life at *Nicomedia* or *Theſſalonica*.

‘ By the decrees of the Pope and the Emperor I was instituted the
 ‘ mother and head of all churches, who ratified the decree in the name
 ‘ of Christ, the giver of heavenly kingdoms; we therefore humbly be-
 ‘ seech thee, O Lord, that thou wilt for ever make this our church
 ‘ thy glorious habitation.’

On the inside are these words :

*Sacrofancta Lateranensis Ecclesia, omnium Urbis & Orbis Ecclesiarum
 Mater & caput.*

‘ The most holy *Lateran* church, the head and mother of all churches
 ‘ in this city, and throughout the whole world.’

This is one of the four churches enjoined to be visited in the *Annus
 sanctus*, or Jubilee year; and on this account here is a gate walled up,
 which, at the commencement of the Jubilee, is opened by the cardinal
 arch-priest. This door or gate is easily distinguished from the rest by the
 gilt brass crucifix on it, and is something smaller than that of *St. Peter's*
 church; the *bronze* gates at the entrance belonged to an ancient temple
 of *Saturn* in the *Roman Forum*, which was since converted into *St.
 Adrian's* church.

On the feast of *St. John the Baptist* here are plenary indulgences to be
 had for twenty-nine thousand years. Along the middle isle are twelve
 large statues of the apostles, every one of them being cut out of a single
 block of white marble, and done by the best masters. There are two
 pillars of *verde antico* betwixt every two of these statues. Over them are
basso-relievo's; and above these are the pictures of as many of the prophets.
 The image of our Saviour, of mosaic-work, said to remain untouched
 by the flames in several fires, is over the *tribuna*, or gallery; and as it is
 pretended, at the consecration of the church, it was irradiated with a
 refulgent light. This church has the name of *St. John's*, from the cha-
 pel of *St. John the Baptist*, and that of *Lateranensis* from the *Roman*
 martyr *Plantius Lateranus*, put to death by *Nero*, who had a garden in
 this place; but Christ is the proper patron to whom it is dedicated.

The high altar here, like that of the cathedral at *Milan*, is insulated,
 or stands detached from the wall; and behind the *tribuna*, or gallery,
 are the fine monuments of *Gabriel Philippucci* and *Angelo Barracciani*,
 and that of the celebrated painter *Andrea Sacchi*, who, as it is expressed
 in his epitaph, *Picturæ ac vitæ lineas absolvit d. 21 Jun. 1666. ætat. 62.*
 ‘ Finished the last line of his life and pencil on the 21st of *June*, 1666,
 ‘ in the sixty-second year of his age.’ Here are also to be seen two statues,

Statue of pope
Joan.

Altar on
which St. Pe-
ter celebrated
mass.

supposed to have been the first which were made of St. *Peter* and St. *Paul*; another of a beardless man, with an effeminate face, kneeling, by some supposed to be designed for pope *Joan*, and by others for *Nicholas IV*. It is of white marble, and with a papal crown on the head. On the high altar is a smaller table of wood railed in, on which St. *Peter* is said to have read mass. At present none but the Pope hardly ever officiates there; and if any one else does, it must be by a written licence from his holiness, and that is granted only for one mass. Here are shewn a great number of pretended reliques, which are not worth mentioning.

Earth out of
Christ's grave.

On the altar *del SS. Sacramento* is a tabernacle, embellished with a variety of precious stones; it is the work of *Pomp. Targoni*, the engineer who made the famous dyke at *Rockelle*, and immortalized his name by his skill in several arts, and a great variety of admirable works. Fronting this altar are four fluted pillars of gilt brass; and on the altar-piece are four *Corinthian*, of green and white marble. The former, it is pretended, were taken out of the temple of *Jerusalem*, by the order of the emperor *Titus*, and sent to *Rome*; others affirm, that *Augustus* caused them to be cast out of the brazen *rostra* belonging to the gallies he took from *Mark Anthony* and *Cleopatra* at the sea-fight of *Actium*. Others insist that they were brought by *Sylla* from the temple of *Jupiter Olympicus* in *Asia*; whilst others again are as positive that *Domitian* had them cast to adorn the Capitol. Be this as it will, they are said to be filled with holy earth, taken out of Christ's sepulchre, and sent from *Jerusalem* by the devout empress *Helena* mentioned above.

Table of
Christ's last
supper.

Moses and
Aaron's rods.

Fine picture of
the annuncia-
tion.

In the chapel of St. *Thomas* are kept two boards, pretended to be part of the *ark of the covenant*, which are indeed, so old and decayed, that there is no knowing what kind of wood they are; and no body pretends to give any account how they came hither. It seems the ark was not in the second temple; and there is no appearance of it on the triumphal arch of *Titus*.

Here is also shewn a table of odoriferous wood, at which our Saviour is said to have instituted the Lord's-supper. It was formerly plated over with silver, as is apparent from the studs here and there remaining. This table is so small, that scarce two persons can sit on each side, which shews the absurdity of the supposition. Here also they pretend to shew the rods of *Moses* and *Aaron*, &c. A piece of *Aaron's* rod is also shewn in St. *Vitti's* church, in the citadel of *Prague*; and the *Sainte Chapelle* at *Paris*, glories in having the rod of *Moses* entire. Adjoining to this chapel is the vestry, over the entrance of which are the busts of *Clement VIII.* and *Paul V.* The vestry is decorated with sculpture and paintings, amongst which, the annunciation, by *Michael Angelo*, is accounted a master-

master-piece. Of above twenty Popes interred in this church, here are only the monuments of *Martin V.* of the *Colonna* family, which is of brass; and of *Alexander III.* which stands in the middle of the church, with the following inscription:

Alexandro III. Pont. Max.
Nobili Pandinellâ gente Senis nato,
Qui difficillimis temporibus eximiâ pietate,
Summa Prudentiâ ac Doctrinâ
Ecclesiæ præfuit annis XXII.
Invictâ fortitudine atque constantiâ Apostolicæ
Sedis jura,
Auctoritatem dignitatemque restituit, & post
Immensos labores
Ac sollicitudinis pace partâ
Oecumenicum Lateranense Concilium
Celebravit,
Sanctissimas de eligendo Summo Pontifice,
Deque vi & ambitu coercendo leges tulit,
Thomam Cantuariensem Antistitem
Bernardum Clarevallis Abbatem,
Quos viventes amicissimos habuit,
Eduardum Angliæ, Canutum Daniæ, Reges,
Sanctorum numero adscripsit
Plurimisque aliis maximis rebus gestis vitæ demum &
Gloriæ cursum confecit
Anno Sal. MCLXXXI. Cal. Sept.
Alexander VII. Pont. Max. nominis &
Muneris
In Ecclesia successor
Pontifici tanto Civi suo
Pios cineres veneratus posuit.

‘ To the memory of pope *Alexander III.* of the noble family of *Pandinella*, born at *Sienna*, who with singular prudence, learning, and piety presided over the church in perilous times during twenty-two years. In restoring the dignity, rights and privileges of the apostolic see, he exerted an unshaken resolution and courage; and having, after a long course of labours, settled the public tranquility, he held the general *Lateran* council. He made many excellent laws concerning the papal election, and particularly for suppressing all intrigue and compulsion in such elections. He cultivated an intimate friendship with

‘ Thomas archbishop of *Canterbury*, and *Bernard* abbot of *Clarivaux*,
 ‘ when living, and canonized them after their deaths. He also en-
 ‘ rolled *Edward* king of *England*, and *Canute* king of *Denmark*, among
 ‘ the faints; and after a series of good and laudable actions, he finished
 ‘ the course of his life and glory on the first day of *September*, 1181.
 ‘ *Alexander VII.* who succeeded him in fame and the papal dignity, out
 ‘ of pious respect to the memory of so illustrious a pontiff, his fellow-
 ‘ citizen, erected this monument.’

The monument of cardinal *Casanate*, by *Le Gros*, deserves notice. Here is also to be seen the monument of *Joseph d’Arpino*, a celebrated painter.

The pavement of this church is of fine inlaid work, interspersed with some circular pieces of porphyry. Here, as at *St. Peter’s*, are confessionals for different languages; and by proper inscriptions over them, every one may know where to apply to a father confessor who understands his language. The roof is not arched, but flat, and very richly gilt. The munificence of *Innocent X.* in embellishing this church is commemorated by his family arms, to be seen in several places both in this and *St. Peter’s* church. The particular munificence of *Henry IV.* of *France* to this chapter, and his procuring them the restoration of some considerable revenues in his kingdom, of which they had been deprived, has also been acknowledged by the canons by a bronze equestrian statue of that monarch. It stands in the gallery built by *Sixtus V.* inclosed with iron palisades, to preserve it from indignities with which the commonality had threatened it more than once, when the see of *Rome* has been on ill terms with the court of *France*. The model was the work of *Nic. Cordier*, a native of *Lorrain*; and on the pedestal is the following inscription:

Paulo V. Pont. Max. Henrico IV. Francorum & Navarrorum Regi Christianissimo, Pietate alteri Clodevæo, varietate præliorum Carolo Magno, amplificando Studio Religionis Sancto Ludovico, generis propagatori, statuam banc æneam Sacrosanctæ Lateranensis Basilicæ Capitulum & Canonici grati animi monumentum collocandum curârunt, Carolo de Neufville Regio Oratore. Anno MDCVIII.

‘ To his most Christian majesty *Henry IV.* king of *France* and *Navarre*,
 ‘ who seems another *Clovis* for his piety, a *Charlemagne* for his victories,
 ‘ a *St. Lewis* for his religious zeal, and in being the ornament of his fa-
 ‘ mily, this brass statue was erected, as a monument of their gratitude,
 ‘ by the chapter and canons of the most holy *Lateran* church, in the
 pontificate

‘ pontificate of *Paul V.* *Charles de Neufville* being einbassador from that prince, and in the year of our Lord 1608.’

A full description of this church, containing a great many copper-plates, was published at *Rome* 1657: cardinal *Cesar Rasponi*, who died in 1675, and lies in this church, has likewise given an account of its antiquities.

The vestry leads to the gallery or cloisters of the convent, which on the side towards the inward court has an elegant variety of small white marble pillars. At one end of it is an altar, ornamented with antique mosaic pillars. Here is also a multitude of fictitious reliques, which are not worth describing.

The most valuable curiosity here is the coffin of *Helena*, mother to *Constantine the Great*, made of a single piece of porphyry, with large *bas-reliefs*, representing horsemen, and several other figures. This is even larger than the supposed shrine of *Bacchus* in *St. Constantia's* church, but is damaged in several places. It was dug up under a tower called *Torre Pignattara*, in the *Via Labicana*, about three miles from *Rome*, and was brought hither by pope *Anastasius*, with an intention of being himself laid in it; but his holiness was disappointed, and it has remained empty ever since.

I now come to describe the famous chairs or stools, called *sellæ stercoreariæ*, or *exploratoriæ*, which, for what reason I know not, are placed in this gallery. They are two in number, and betwixt them is a chair of white marble, elevated something above them; both are of porphyry, or rather of red *Egyptian* stone, neither so beautiful or hard as porphyry. One of them has a round arm, but that of the other is broken off. Before I had seen them, *Abbe Bencini* assured me at *Turin*, that they are only the common chairs used by the ancient *Romans*, in which a hole had been made, and lined with wood, as more proper for the purpose, by reason of the great coldness of the marble. But when I came to view them myself, they did not seem at all adapted for that end; neither could they serve for close-stools, the round aperture being not of a sufficient largeness, and also incommodiously placed. Possibly they were used in *Bagnio's*, and fires might have been put under them for fumigation; which conjecture however is plausibly combatted by *Maresius*. During my travels in different countries I have met with several antique chairs; but none in the least resembling these. That formerly the popes, at their taking possession of the *Lateran*, were placed on one of these stools, or chairs, is what the popish writers cannot deny; and *Mabillon* makes it an act of humility, perfectly agreeable to the words which were sung at this ceremony: *Suscitat de pulvere egenum & de stercore erigit pauperem, ut se-*
deat

deat cum Principibus & solium gloriæ teneat. ‘He raises the needy from the dust, and the poor from the dunghill, that he may sit with princes, and possess a throne of glory.’ Hence this chair came to be called *sella stercoraria*: This opinion is supported by *Bellarmino* and *Chimentelli*, which last has the effrontery flatly to deny that there is any aperture or hole in the seat.

Story of the
examination of
the Pope's sex
derived from
the Roman-
catholics them-
selves.

The indecent examination of the Pope's sex, about which some have indulged their merry vein, may, I presume, be justly exploded as fabulous; but it is not a protestant fable: *Roman-catholic* writers having first set it on foot, and frequently introduced it in their satires on the *Roman* pontiffs; witness the following lines of *Janus Pannonius* on *Paul II.*

*Pontificis Pauli testes ne Roma requiras,
Filia quam genuit, sat docet esse marem.
Sanctum non possum, Patrem te dicere possum
Cum video natam, Paule secunde, tuam.*

‘To search for the marks of *Paul's* virility is needless; does not a daughter he begot prove his manhood? It is true, when I see thy daughter, I can allow thee to be a father; but really, *Paul*, I cannot call thee holy father.’

These of *Marcelli* on *Innocent VIII.* of the *Cibo* family, are of the same tenor:

*Quid quæris testes, sit mas an fœmina Cibo?
Respice natorum, pignora certa, gregem.*

‘Why all this form to examine whether *Cibo* be a male or female? His multitude of children evidently decide the point.’

Story of pope
Joan.

The whole history or fable of pope *Joan* passed current before ever *Luther* was born, as is undeniable from the ancient manuscripts of *Anastasi* *Bibliothecarius* and *Martinus Polonus*. The testimony of the latter I also found in an old book in the *Utrecht* library, and also in another formerly belonging to the abbey of *St. Bavo* at *Ghent*, and now in the city library at *Haerlem*, as his own words annexed there witness; where he says, that he fairly and exactly transcribed this chronicle from the *Florentine* library. With this author likewise agree *Bocacius de illustribus mulieribus*, printed at *Ulm*, 1470, and *Pergomatis de claris mulieribus*, printed at *Florence* 1497; so that it is no wonder to see it maintained by Protestants, as *Maresius*, *Salmasius*, *Misson*, *Spanheim*, *L'Enfant*,
des

des Vignoles, and *Leyser*, though it be opposed by *Blondel*, *Bayle*, and others of the same communion *.

Near this church pope *Sixtus V.* caused an old decayed palace to be entirely rebuilt, and with suitable splendor and magnificence; but his successors never liked it so well as to make it their constant residence. In the year 1693 *Innocent XII.* converted it into an hospital for poor women, and its present endowment is at least thirty thousand *scudi* or crowns.

The Lateran palace.

Before the church is a beautiful fountain, and the largest obelisk in all *Rome*; being, exclusive of the pedestal and the iron cross on the top, a hundred and twelve feet in height, and two of the sides ten feet and a half, and the other two, eight feet in breadth near the base. At first

Obelisk before the Lateran church.

* *Marianus Scotus*, the celebrated *Benedictine* monk, was the first who is known to have published this story, to embellish his *Chron. ab orbe condito ad a. Chr. 1082.* This was a bold stroke, however it was adopted by several others, before there was the least prospect of the reformation, whose names may be seen in *Hottinger's Hist. Eccles.* and *Spanheim.* *Godfrey Tentzel*, in 1722, printed that rare piece, which *Schurzfleisch* is said to have cut out of a book in the *Vatican* library; adding to it a remarkable letter of *Olearius*, containing a list of the manuscripts and printed histories where mention is made of this female pope, &c. The title of this piece runs thus: *Historia Romana ab V. C. usque ad tempus Constantini Magni Imper. item descriptio templorum LXXXVI. Romæ existentium & indulgentiarum: opusculum ob insigne de Joanna Papissa testimonium summo opere æstimandum, post CCXXIII annum decursum, editum e museo Gottfridi Tentzelii ecclesiastæ Arnstadiensis. Arnst. 1722.* 'The history of Rome, from its foundation to Constantine the Great; likewise an account of the eighty-six churches at Rome, and of the indulgences; a piece highly to be valued for the remarkable proof of the reality of pope Joan contained in it, which lay in obscurity for two hundred and twenty-three years, now first published from the original in the possession of the reverend Mr. Godfrey Textzell of Arnstadt, &c.' The passage concerning the importance of the MS. that *Schurzfleisch* purloined, is as follows in p. 77. *Item habetur in serie Pontificum Romanorum, quod Joannes Anglicus post Leonem sedit annis II, mensibus V, diebus III, vacavit sedes mense uno. Ut adseritur femina fuit, & juvenili habitu ab amasio suo Athenis ducta in diversis scientiis tantum perfecit, ut Romæ tandem legeret triennium, & magnos magistros discipulos haberet, nec aliquis sibi par ibidem inveniretur: magnæ itaque scientiæ & opinionis existens in papam concorditer eligitur: sed in papatu per familiarem imprægnatur; verum tempus partus ignorans de sancto Petro in Lateranum tendens angustata peperit inter coliseum & sanctum Clementem, & ibidem, ut dicitur, mortua fuit. Hanc viam quando papa obliquit dicitur a plerisque, quod propter detestationem facti hoc fiat, nec ponitur in catalogo pontificum propter mulierum sexum quantum ad hanc difformitatem.* 'In the papal succession it appears, that John, an Englishman, succeeded Leo, and held the pontificate two years, five months, and four days, when there was a vacancy of a month in the papal chair. This pope is affirmed to have been a woman, who being disguised like a young man, was carried by her gallant to Athens, and made such a progress in all the sciences, that she publicly read lectures at Rome for three years, the greatest masters being among her auditors; nor was there any equal to her for parts and learning in that city. At length she rose to such a pitch of reputation, as to be unanimously chosen Pope; but during her pontificate she unhappily conceived by her former gallant, and being ignorant of the time of her delivery, as she was returning from St. Peter's to the Lateran she fell in labour, and was delivered betwixt the Coliseum and St. Clement's church, where she is said to have expired. The Pope's custom of turning aside when he passes this way is said to be done to express his detestation of this affair; neither is she set down in the list of popes, on account of her sex.'

it consisted of a single piece of *Egyptian* marble, or red granate, and stood in the *Circus Maximus*; but amidst the subsequent wars and commotions, was broken into three pieces, where it lay till the year 1588, when *Sixtus V.* gave directions to his architect *Fontana* * to remove it hither and set it up again. The *Egyptian* hieroglyphics on it have afforded the learned a large field for exercising their skill. On one side of the pedestal are these words:

*Fl. Constantinus
Maximus Aug.
Christianæ Fidei
Vindex & Assertor
Obeliscum
ab Ægyptio Rege
Impuro voto
Soli delicatum*

*Sedibus avulsum suis
Per Nilum transferri
Alexandriam jussit
Ut novam Romam
Ab se tunc conditam
Eo decoraret
Monumento.*

‘ *Flavius Constantinus*, the greatest of emperors, and defender of the
‘ Christian faith, caused this obelisk, idolatrously consecrated to the sun
‘ by one of the kings of *Egypt*, to be removed from its place, and carried
‘ down the *Nile* to *Alexandria*, to serve as an embellishment to the new
‘ *Rome* †, then built by him.’

On the second side:

*Constantinus
Per Crucem Victor
a S. Silvestro*

*Hic baptizatus
Crucis gloriam
propagavit.*

‘ *Constantine*, in acknowledgment of his signal victory obtained by
‘ the cross, was baptized on this spot by *St. Silvester*, and greatly pro-
‘ moted the glory of the cross.’

* ‘The machine contrived by *Fontana* for raising this obelisk is to be seen in *Leopold’s*
Theatrum Machinarum, plate 52.

† Probably *Constantinople* is here meant.

On the third side :

*Fl. Constantinus Aug.
Constantini Aug. F.
Obeliscum a Patre
Loco suo motum
diuque Alexandria
jacentem
Trecentorum remigum
Impositum navi*

*mirandæ vastitatis
Per Mare Tiberimque
Magnis molibus
Romam conuectum
in Circo Max.
ponendum
S. P. Q. R. D. D.*

‘ The emperor *Flavius Constantinus* caused this obelisk, which had
‘ been removed from its place to *Alexandria*, by the order of his fa-
‘ ther *Constantine*, and had lain there long neglected, to be put on
‘ board a galley of a prodigious size, with three hundred rowers, and
‘ by sea and the river *Tyber* to be transported to *Rome*, where, with
‘ prodigious art and labour it was erected in the *Circus Maximus*, and
‘ dedicated to the senate and people of *Rome*.’

On the fourth side :

*Sixtus V. Pont. Max.
Obeliscum hunc
specie eximiâ
temporum calamitate
fractum Circi Max.
Ruinis, humo limoque
altè demersum multa
Impensa extraxit*

*Hunc in locum magno
labore transtulit
formæque pristinae
accuratè restitutum
Cruci invictissimæ
dicavit.
A. MDLXXXVIII. Pont. IV.*

‘ Pope *Sixtus V.* having, at a vast expence, caused this beautiful obe-
‘ lisk, which, by the calamity of the times, had been broken, and lay
‘ deeply buried under the ruins of the *Circus Maximus*, to be dug up
‘ and removed hither with immense labour ; and having restored it to
‘ its ancient figure, with great exactness and skill, he consecrated it to
‘ the invincible cross, in the year of Christ, 1588, and of his pontificate
‘ the fourth.’

These inscriptions, it is plain, are of no older date than the time of *Sixtus V.* but the inscription on the ancient pedestal, collected by *Fontana*, from the fragments of it, deserve to be transcribed, and run thus :

*Patris Opus manusque suum tibi, Roma, dicavit
 Augustus toto Constantius orbe recepto;
 Et quod nulla tulit tellus nec viderat ætas,
 Condidit, ut claris exæquet dona triumphis;
 Hoc decus ornatum, Genitor cognominis Urbis
 Esse volens Cæsar, Thebis de rupe revellit:
 Sed gravior divum tangebatur cura vehendi,
 Quod nullo ingenio, nisuque manuque moveri
 Caucaſeam molem, diſcurrens Fama moneret:
 At Dominus Mundi Constantius omnia fretus,
 Cedere virtuti, terris incedere jussit,
 Haud partem exiguum montis pontoque tumentis
 Credidit, & placido vecta est velocius Euro
 Littus ad Hesperium, populo mirante carinam;
 Interea Romam Taporum vastante Tyranno
 Augusti jacuit donum, studiumque locandi
 Non fastu spreto; sed quod non crederet ullus,
 Tantæ molis opus superas conſurgere in auras;
 Nunc veluti rursus rufis avulsa metallis
 Emicuit, pulſatque Polos hæc gloria dudum,
 Auctori ſervata ſuo, cum cæde Tyranni,
 Redditur, atque aditu Romæ virtutis reperto,
 Viſtor ovans ubique locat ſublime Trophæum,
 Principis, & munus condignis uſque triumphis.*

' To thee, O Rome, Constantius Augustus, acknowledged the sove-
 ' reign of the whole world, offers this admirable obelisk, not paralleled
 ' in any part of it, that his gifts may equal his victories. His father in-
 ' tending it for the embellishment of the city, to which he had given
 ' his own name, caused it to be taken down from its native rock, at
 ' Thebes; but his greatest concern was about the removal of this stupen-
 ' dous mass, a work reported to be above all human skill and force,
 ' But Constantius, the world's mighty sovereign, knowing that courage
 ' and resolution surmount all difficulties, began the arduous enterprize;
 ' commanded this huge fragment of a mountain to move some part of
 ' the way by land, which was afterwards, with infinite labour and art,
 ' embarked, and conveyed swifter than the wind, while the sea foamed,
 ' under the incumbent load, to the Hesperian shore; all the people be-
 ' holding, with amazement, the vast galley on which it had been trans-
 ' ported. But the Roman state being at that time harrassed by the ty-
 ' rant Taporus, this gift of the emperor lay a long time neglected, and
 ' the

‘ the raising of it up was omitted ; not from contempt of such a noble monument, but as a thing impracticable, till now, the savage tyrant being slain, as if again raised from the quarry, amidst the acclamations of the people, the glorious trophy rears its lofty head, and proclaims the illustrious conqueror’s glory, as being equal to many triumphs.’

On the other side of this piazza or square, is the *Lateran* hospital, a very handsome and well-contrived building, where some hundreds of patients, of both sexes, are carefully attended, and commodiously lodged. On this piazza is also to be seen the *Scala Santa*, or the stairs said to have been those in *Pontius Pilate’s* house, which Christ frequently ascended, before he was led away to be crucified. This relique is pretended to have been sent from *Jerusalem* by the devout *Helena* ; yet it lay, without being much regarded, in the old *Lateran* palace, till by order of *Sixtus V.* it was brought hither and placed in an edifice erected for it by *Fontana*. *Lateran hospital.*

At the top of these stairs is the *Sanctum Sanctorum*, or a small chapel, in which abundance of reliques, belonging to the *Lateran* palace, are deposited. The most remarkable of these is the *ΕΙΧΩΝ ΑΧΕΙΡΟΠΟΙΗΤΟΝ*, or the picture of Jesus Christ, begun, as is pretended, by St. *Luke*, and finished by an angel, from whence it is called *ΑΧΕΙΡΟΠΟΙΗΤΟΝ* ; i. e. ‘ not made with hands.’ Any person scrupling to pay the required adoration to this picture, cannot obtain a sight of it ; nor are women ever admitted beyond the iron grate where it is kept. *Mahomet*, in his placing the women before the windows of paradise, has shewn the same severity towards a sex which is reckoned to be pretty warm in its devotion. To enquire into the causes of this severity is foreign to my purpose: Indeed, that sex had no small share in the death of *John the Baptist* ; but the women are excluded from several holy places, which have no manner of relation to the reliques of *John the Baptist* *. *Picture of Christ by St. Luke and an angel.*

A great number of reliques in this chapel, most of which, if not all, are as fictitious as those mentioned in the note below †, are kept under the high altar, on the architrave of which is this pentameter verse :

Non

* No women are admitted into the subterraneous chapel at St. *Martin* in *France*, where *Mary Magdalen’s* skull is deposited, and numberless other chapels in popish churches. It is the opinion of the vulgar, that if a woman was to enter such prohibited places she would drop down dead.

† *Henry Stevens* relates, that at *Jerusalem* was shewn a finger of the Holy Ghost quite fresh ; one of the *Cherubims* nails ; some drops of sweat from the arch-angel *Michael* ; a ray of the star which guided the three kings, &c. The *Benedictines* of *Vendome* pretend also to have one of the tears shed by Christ at *Lazarus’s* grave. It were to be wished, that

Non est in toto sanctior orbe locus.

‘ The world affords no holier place than this.’

An altar
where even
the Pope him-
self doth not
presume to say
mass.

S. Giovanni
Battista de-
collato.

This altar is looked upon to be so sacred, that the Pope himself is not to celebrate mass at it; there being two other chapels contiguous to this for that purpose.

S. Giovanni Battista decollato, or the church of the decollation of St. John the baptist, is full of fine paintings, and all its altars are enriched with a fine oriental marble. The beheading of *John the baptist*, on the high altar, is a master-piece of *Giorgio Vasari*. In the vestry, or rather in the oratory, is a good piece of the descent from the cross by *Giacomino del Conte*; though I am a little doubtful, whether the body of a man, after hanging some hours on a cross, with the arms stretched out, and already beginning to cool, would be so pliable and smooth as it is here represented. The attitude of *Herodias* dancing, in another piece, by *Pirrho Ligorio*, appears to me extremely forced, if not unnatural. In this oratory are at present three pieces, by *Raphael*, of the *Pietà* or virgin *Mary*, with a dead Christ.

A fraternity
of Florentines
which attend
malefactors
at their exe-
cution.

In this church a religious fraternity, consisting only of *Florentines*, usually meet, whose chief office is to labour for the conversion of malefactors under sentence of death. They earnestly expostulate with them; cause masses to be said for them, and, in the evening after their execution, fetch them away, and bury them in their church-yard. This society is called the *Archiconfraternità della misericordia*, and in their processions, carry a black bag, with the head of *John the baptist* painted on it. In order to persuade the objects of their compassion the more effectually to repent, two of the best speakers of the society visit them the night before they are executed; and the criminals are attended by the whole fraternity at the place of execution, who walk before them. Hence this sarcasm is thrown upon the *Florentines* at *Rome*, where they are but little beloved, namely, that it is bad luck to have a *Florentine* go before or behind, or by one's side; alluding to this custom, their loquacity, and an unnatural crime, for which they are infamous beyond

that some impositions of this kind had not crept in among the *Lutherans*, with regard to the reliques at *Eisleben* and other places. This superstitious fondness for such things is a weakness of so long a standing, that it seems to have been in vogue in remote antiquity; for some of the stones which *Amphion* had brought together by his music, his and his brother *Zethus*'s monuments, with many such fictitious things, being shewn to no small advantage. *Pausanias*, lib. iii. says, that in a temple at *Sparta*, was preserved, with the greatest care, the shell of one of *Leda*'s eggs, after the foetus had made its way out of it.

the rest of the *Italians*. Near the church I have been describing is *S. Giovanni Battista de' Fiorenti*, à strada Giulia. The high altar stands betwixt two fine monuments of the *Falconieri*, one of whom was a cardinal. On the left hand, at entering the church, are two other monuments of the bishops *Corfini* and *Acciavoli*, done by *Algardi* and *Ferrata*. I could not but admire the tomb of the marchioness *Riccardi*, over which is her busto of white marble, with the following inscription :

Franciscæ Caldarinæ Pecoræ
March. Riccardæ,
Quæ præclaris Virum Gabrielem March. de Riccardi
Pro Seren. Ferd. II. M. Hætr. Duce
Apud Innoc. X. & Alex. VII. P. P. M. M. Oratorem
Romam sequuta,
dum religione, comitate, const. omnique virtute
probatissima
Per XI. annor. spatium urbis omnes sibi conciliaret amores
Hominibus æquè ac Deo chara,
Mortalibus erepta est, ut superis donaretur.

‘ In memory of *Francisca Caldarina Pecora*, marchioness of *Riccardi*, who accompanying her husband, the illustrious *Gabriel* marquis *de Riccardi*, to *Rome* (where he resided as ambassador from *Ferdinand II.* great duke of *Tuscany*, to their holiness’s Pope *Innocent X.* and *Alexander VII.*) during the space of eleven years endeared herself to the whole city by her devotion, affability, and the uniform practice of every virtue, till this excellent lady, equally beloved of God and man, was taken away from mortals to the society of the blessed spirits above, who glory in such a member.’

In the *Sacchetti* chapel is a brass crucifix, designed by *Bresciano*, and cast by *Paolo San-Quirico*, surrounded with fine pieces of sculpture in marble. Here is also a most valuable painting on a board, of Christ praying in the garden in an agony, before his passion.

The church of the two martyrs, *John* and *Paul*, has a beautiful pavement, and some remarkable pillars of oriental granate, and one of oriental alabaster which stands near the altar. Here are likewise some good pictures.

S. Girolamo della Carità is remarkable for its fine pieces of sculpture ; particularly those at the high altar, and in the chapels of *St. Filippo Neri* and *di Spada*. The chamber in which *St. Filippo Neri* lived near thirty-three years, is converted into an oratory. *St. Jerom*, at the high altar,

S. Giovanna Battista à strada Giulia,

S. Girolamo della Carità.

altar, receiving the sacrament just before his death, by *Domenichino*, is accounted one of the best pieces in all *Rome*.

S. Gregorio
magno.

The church of *St. Gregory the Great*, on Mount *Celio*, has a square portico, with several monuments in it; particularly that of *Oberti Reparoli*, a *Genoese* nobleman, and a bronze *basso-relievo* of our Saviour entering *Jerusalem* riding upon an ass.

St. Sylvia's
chapel.

St. Andrew's church, under this, has already been spoken of; the other chapel or church in this piazza, is that of *St. Sylvia*, mother of *St. Gregory*. Her statue in it is done by *Franciosini*, and the roof of it was painted by *Guido Rheni*.

Oratory of
Gregory the
Great.

In the oratory of *Gregory the Great*, is to be seen the marble table, at which that pope used every day to feed twelve poor men, till once a thirteenth joined these guests, who, it is said, was found to be an angel. From that time he had always thirteen of the poor at his table, which is still the number of poor priests, on whom the pope waits at table on *Maundy Thursday*. The saint entertaining the twelve poor men with other pious actions of *Gregory the Great* are painted in *fresco* on the wall by *Antonio Viviani d'Urbino*; and on the marble table is this inscription:

*Bis senos hic Gregorius pascebat egenos,
Angelus & decimus tertius accubuit.*

'Whilst *Gregory* here was feeding twelve indigent men at this table, an angel condescended to sit down and make the thirteenth.'

Here is an exquisite statue of *Gregory the Great*, begun by *Michael Angelo*, and after his death finished by *Franciosini*.

St. Ignatius's
church.

St. Ignatius's church, which belongs to the *Jesuits* and the *Collegium Romanum*, has a grand front, with a very lofty arched roof, and is by many accounted the finest church in *Rome*, excepting *St. Peter's*. The paintings of father *Andrea Pozzi* the *Jesuit* are noble ornaments to it, and the cupola painted by him on canvass makes the roof appear actually to rise into a spacious dome. That spot on which the spectator must stand to view this wonderful piece of perspective may be known by this distich on the middle of the pavement:

*In medio virtus sua sic miracula pandit,
Ars melius medium sic tenet illa suum.*

'The charms of virtue in the golden mean

'Are plac'd like those of art which here are seen *.'

In
* This alludes to that maxim in *Ethics*, viz. *Virtus consistit in medio*; and to the spot in the center of the church, where this piece of painting is seen to the greatest advantage. This and some other inscriptions in this work are something obscure, which
is

In the chapel of St. *Ludovici Gonzaga*, on which the *Lancelotti* family is said to have expended forty thousand *scudi*, or crowns, are some admirable twisted pillars of *verde antico*, decorated with festoons of gilt brass. The white marble statue of this saint reclining on the altar, as ^{Admirable statue.} in an ecstasy, is a master-piece, by *Le Gros*. The marble monument of ^{Monument of} Gregory XV. to be seen here, is not at all inferior to that in St. *Peter's* church. The design is *Bonanni's*. The Pope's statue was done by *Le Gros*; and the ornaments of gilt brass, that support the canopy under which the Pope sits, are by *Vinacci*. The shrine where the Pope's body is deposited is a single piece of *verde antico*, and under it is placed a small porphyry coffin, in which lies cardinal *Ludovici*, nephew to that Pope.

The high altar of this church is painted in perspective by the inimitable *Pozzo*; and it is now pretty well furnished with pieces by the best hands, of which it was very bare in the last century, when it was but newly built.

The church of St. *Laurence without the walls* stands on the road to *Tivoli*. Under the great altar in this church lies the body of the famous martyr St. *Laurence*, in a shrine of oriental granate. Pope *Pelagius* having translated the remains of the proto-martyr St. *Stephen* from *Constantinople* to *Rome*, placed him in the same repository, whose company was so acceptable to St. *Laurence*, that he not only very readily made room for the new-comer, but miraculously offered him the right-hand, by way of compliment. On each side of this church is an old pulpit, inlaid with stones of several colours; a great deal of the like work is also to be seen in different parts of the church. Here are forty-six fine pillars, some of granate, and others of *Greek* marble, which formerly belonged to a temple of *Mars*. The marble *baldacchino*, or canopy of the high altar, is supported by four porphyry pillars, and the altar itself has lately been embellished with additional sculpture. Behind this altar are two old marble coffins, on one of which are represented birds, fruits, &c. On the right-hand of the high altar is a curious monument of *Joseph Rondinini*, and on a tomb-stone to the left of the altar is this inscription:

S. Lorenzo
fuori delle
mura.

Nobili Annæ Malleviller Lotharingæ, quæ filium Jo. Barclajam Scotum uti nobilitate ita eruditione clarissimum secuta Romam pie vixit, & obiit octogenaria, atque hic sepulta fuit anno Sal. MDCXXXVIII. die VI. Idus Martias. Quisquis legis pacem illi apprecare.

is sometimes owing to errors of the press, as the author seldom makes any observations on, and never translates any of the inscriptions; but the reviser of these sheets has given the quotations, motto's, and inscriptions in *Latin, Italian, French, &c.* interspersed thro' this work, in *English*.

‘ In memory of lady *Anne Malleviller*, born of noble parents in *Lorraine*, mother of *John Barclay**, a native of *Scotland*, whose great learning added to the dignity of his family. She accompanied her son to *Rome*, where, after a life of exemplary piety, she died in the eightieth year of her age, and was buried here on the 10th of *March*, 1628. Reader, pray for the rest of her soul.’

Catacombs.

From this church a pair of stairs leads down into the *Roman* catacombs †, which have been particularly described in the note, to whom I refer the reader. In the vestry is shewn a stone (which is an oriental agate) pretended to be one of those used in stoning *St. Stephen*; surely they might have found stones of less value for that purpose.

A stone used in the stoning of *St. Stephen*.

S. Lorenzo in Lucina.

S. Lorenzo in Lucina, which is built on the spot where a temple of *Juno* formerly stood, has some fine paintings, particularly a piece of the crucifixion at the high altar. The celebrated *French* painter, *Nicholas*

Poussin the painter's tomb.

Poussin, who died at *Rome* in the year 1675, in the seventy-first year of his age, lies buried here, with the following inscription by *Bellorius*:

*Parce piis lacrymis, vivit Pussinus in Urna,
Vivere qui dederat, nescius ipse mori.
Hic tamen ipse silet; si vis audire loquentem,
Mirum est, in tabulis vivit & eloquitur.*

‘ Forbear thy friendly tears, *Poussin* still lives
‘ Within this urn; for sure he cannot die
‘ Who on the breathless canvass life bestow’d.
‘ ’Tis true, he’s silent here; yet still he breathes
‘ In his immortal works, and charms the soul
‘ With the soft pencil’s silent eloquence.’

The church of *Luigi de’ Francesi*, or *St. Louis of France*, has a very stately portal, and a great number of valuable paintings; especially some pieces by *Guido Rheni*, and *Domenichino*. In the second chapel, on the

* This gentleman is well known in the learned world by his elegant *Latin* writings, viz. *Euphormio*, *Icon Animorum*, *Argenis*, and some *Polemical* pieces. He died at *Rome* in the year 1621, and is buried in *St. Onufrio*’s church.

† This was an appellation common to subterraneous vaults and caves, which both heathens and Christians made use of for the interment of their dead. In the times of the heathen persecutions, the Christians made use of them as retreats, where they could with some safety perform their religious worship. These catacombs furnish an inexhaustible fund of reliques; the worship of which, *Mabillon*, under the name of *Eusebius*, in *Ep. ad Theoph Gallum*, and *Joh. Bapt. Thiers de la plus solide de toutes les devotions*, have severely censured. Whatever is remarkable in these receptacles of the dead has been described by *Franc. Maria Terrigi*, *Misson*, *Burnet*, &c.

right-hand, is the assumption of the virgin *Mary*, over the great altar, by *Francesco Bassano*. Among several other natives of *France* buried here, are the cardinal *d'Ossat*, and *Henricus de la Grange, marquis d'Arquian*, the father of *Maria Casimira* queen of *Poland*, who died in the year 1707.

S. Luca in S. Martina, on the campo *Vaccino*, was built from a very beautiful design of *Pietro di Cortona*. A temple of *Mars* is said to have stood here, and the body of *St. Martina* was also found on this spot. The famous picture of *St. Luke* painting the virgin *Mary*, a piece of *Raphael's*, stands at the high altar, which is of white marble, and exquisite workmanship; *Menghino's* statue of *St. Martina* asleep on the altar is no small ornament to it.

The first chapel on the right-hand is a master-piece of *Lazaro Baldi*. Here is another picture by the same hand, representing the martyrdom of *St. Lazarus*, who is said to have been of the painter's profession, as well as his name-fake. *Baldi* is also buried in this chapel, with the following epitaph:

*In laboribus & vigiliis
A juventute mea usque ad senectutem
semper vixi,
Nunc morior, & exspecto
Donec veniat immutatio mea.
Domine
Dum veneris
Noli me condemnare.*

' My life from youth to old age has been spent in continual labours and watchings. Now being dead, I patiently wait till my change come. Lord, when thou comest again, I pray thee condemn me not.'

Lower down are these words:

*Qui Lazarum resuscitasti
a monumento fœtidum,
resuscita me,
Et jube me venire ad te,
Ut in æternum benedicam te.*

' Thou, who didst raise *Lazarus*, when putrified, from the grave, raise me from corruption, and receive me into the mansions of bliss, where I may for ever praise thee.'

According to *Priscian*, it should be *benedicam tibi*; but the purest *Latin* is not always found on monuments.

From the church is a descent by a pair of stairs into a vault, where is to be seen the following inscription near the entrance:

*Sic premia servas Vespasiane dire
Premiatus es morte Gaudenti letare
Civitas ubi glorie tue auctori
Promisit iste dat Kristus omnia tibi
Qui alium paravit theatrum in celo.*

Some *literati*, who had rather venture on the wildest conjectures than own their ignorance, have given this interpretation of it: ‘That *Gaudentius* was an architect employed by the emperor *Vespasian* to build a theatre, who promised to bestow a city on him as a reward; but when the work was compleated, they tell us that *Gaudentius* was informed against as a Christian, and immediately executed.’ To give this the more plausible appearance, by the emperor *Vespasian* they do not mean *Flavius* or *Titus*, but the bloody *Domitian*. This interpretation neither ascertains the import of the words, nor rectifies the wretched construction and orthography. I think it might be connected thus, and more agreeable to syntax, &c. *Sic præmia servas, Vespasiane dire? ubi civitas quam promissisti? gloriæ tuæ auctori, scilicet Architecto, premiatus es morte? O Gaudenti, lætare. Promisit quidem iste Imperator: at Christus omnia tibi dat, qui aliud paravit theatrum in cælo. Quod igitur Imperator non præstitit, excellentius largietur Christus.* ‘Are these thy rewards, cruel *Vespasian*? Is death the recompence thou bestowest on the architect, the author of thy glory? *Gaudentius* rejoice! That emperor indeed promised thee great things, but Christ, who has prepared for thee a mansion in heaven, will give thee greater; and therefore what the emperor did not perform, Christ will abundantly make up to thee.’

Subterraneous
chapels.

Opposite to this inscription is a monument to the memory of *Peter Beretini*, a nobleman of *Cortona*, who was both a painter and architect. Besides several charitable benefactions, he constituted this church his heir. In one of the subterraneous chapels are fourteen fine marble pillars, some of which were found in the ruins of the ancient temple of *Mars*. The alabaster *basso-relievo* at the altar, representing the Trinity, is the work of *Alexander Albani*. Near the wall, are four white marble statues of the saints *Theodora*, *Dorothea*, *Euphemia*, and *Sabina*. In the great chapel contiguous to this last, are some fine pieces of sculpture, and some purple pillars, streaked with white, of *Breggiolato Orientale*. The jasper shrine

shrine of *St. Martina* under the altar is of a deep red. The *ciborio*, or tabernacle on the altar has two excellent *basso-relievo's* of oriental alabaster, by *Cosmo Fancelli*, and on one side a piece of amethyst a span long, and four inches broad. In another chapel on the right, is an old *Grecian* picture of the virgin *Mary*, very much damaged. Under the altar is an urn or *sarcophagus* of fine black and white *Sicilian* alabaster.

This church being dedicated to *St. Luke*, was, I suppose, what induced the painters to build their academy, where they meet weekly, adjoining to it. This is a place which foreigners should by no means omit seeing. In the first room are several good pieces of sculpture, some in *pietra cotta*, or a fine sort of burnt clay. Among the pictures in the other rooms, the principal are a *carton*, by the *Marchese Patrici*, of the massacre of the Innocents; a woman with a dove on her hand in miniature, by *Rosalba*, valued at a hundred pistoles; *St. Jerom*, by *Carlo Maratti*, and *St. Magdalen*, by *Perugini*. On the wall hung the rules or laws of the academy; by one of which it is ordered, that no member be admitted who is under thirty years of age. In the upper apartment, or the school, are the pictures of celebrated painters; here is also a statue of *Venus*, in an attitude very much like that of the *Venus de Medicis*, but with the golden apple in her hand. Here is likewise shewn *Raphael d'Urbino's* skull, with the same verses under it as are on his monument at the *Rotonda*.

In *St. Mark's* church is to be seen an old papal chair, which is not at all like those shewn in the *Lateran*. The sculpture on cardinal *Vidmann's* monument is by *Cosmo Fancelli*; and the fine tomb of cardinal *Bragadino*, where the *sarcophagus* is made of a single piece of touchstone, is the work of *Raggi*. Here are two other monuments worth observing, namely, those of cardinal *de Priolis*, and of *Francisco Erizzo*, a young *Venetian*, who died at *Rome* in the year 1700.

S. Maria degl' Angeli alle terme Diocleziane takes up a part of the ground on which *Dioclesian* built his baths; which were of such an extent, that, according to *Olympiodor*, three thousand two hundred persons might bathe themselves there at the same time without seeing each other. These baths, with all their stupendous ornaments, were finished in seven years; forty thousand Christian slaves being employed in this work as labourers. Some of the remains of these vast structures are to be seen in this church, *viz.* eight pillars of very extraordinary dimensions, yet made of so many single blocks of oriental granate; three men can scarce fathom them, and their height seems to be about four-and-twenty feet. They are not exactly alike, either in thickness or height; and as to the last circumstance, the longest are now placed deeper in the earth, that
the

the several architraves may correspond, which symmetry was doubtless consulted in *Dioclesian's* time; and it is not improbable that these pillars were brought from other buildings of different kinds for the additional ornament and magnificence of these baths.

Besides a multitude of vast columns which have been removed from hence and used in other edifices, eight other pillars have been interspersed in those parts of the church, which are not yet repaired. The front of this church consists of the remains of the ancient baths, and some of the back part towards the altar is an elegant modern building, in the form of a *Greek cross*, designed by *Michael Angelo*. The ornaments of this church are continually increasing; some of the best originals in *St. Peter's*, after their place is filled by an imitation in mosaic-work, being brought here: among many others, here is the original piece of the death of *Sapphira*, an exact mosaic copy occupying its place in *St. Peter's church*. The high altar, and the wall adjoining, together with the balustrade, are of fine red and white marble. In some parts of the church are admirable perspective pieces on canvases, to supply the deficiency of the number of pillars and altars. Pope *Pius IV.* lies here in a stately tomb; but the epitaph is nothing extraordinary. On that of cardinal *Cosenza* are the following lines:

*Corpus humo tegitur,
Fama per ora volat,
Spiritus astra tenet.*

‘ His body lies in the earth, his fame flies through the world, his soul
‘ soars above the stars.’

On *Salvator Rosa*, the celebrated *Neapolitan* painter's monument is this inscription:

Salvator Rosa's
epitaph.

*D. O. M.
Salvatorem Rosam, Neapolitanum,
Pictorum sui temporis
Nulli secundum,
Poëtarum omnium temporum
Principibus parem,
Augustus filius
Hic mærens composuit.
Sexagenario minor obiit
Anno Salutis MDCLXXIII.
Idibus Martii.*

‘ To

‘ To God the greatest and best of Beings.
 ‘ *Salvator Rosa*, a native of *Naples*, inferior to no painter of his age,
 ‘ and equal to the best poets of all ages, was deposited here by his af-
 ‘ flicted son *Augustus*. He died in the fifty-ninth year of his age, on
 ‘ the 15th day of *March*, 1673.’

Opposite to this is a fine monument, in memory of *Carlo Maratti*, with a large porphyry urn, in which his bowels are deposited. The inscription is as follows, and shews that great geniuses are not always sufficiently guarded against the vanity of self-love :

D. O. M.
Carolus Maratti Pictor
Non procul a Lauretana domo
Camerani natus,
Romæ institutus, & in Capitulinis ædibus
Apostolico adstante senatu
Clementis XI. P. M.
Bonarum artium restitutoris
Munificentia
Creatus Eques.
Ut suam in Virginem pietatem
Ab ipso natali solo cum vita haussem
Ac innumeris expressam tabulis,
Quæ gloriosum ei cognomentum
Compararunt,
Mortali quoque sarcinâ depositâ
confirmaret,
In hoc templo eidem Angelorum Reginae sacro
Monumentum sibi vivens posuit
Anno MDCCIV.

*Carlo Ma-
 ratti's epitaph.*

‘ To God the greatest and best of Beings.
 ‘ *Carlo Maratti*, a painter, born at *Camerino*, near the sacred house of
 ‘ *Loretto*, educated at *Rome*, and by favour of his holiness pope *Cle-*
 ‘ *ment XI.* the restorer of the fine arts, created a knight at the *Capitol*;
 ‘ the whole apostolical senate assisting at the ceremony, in confirma-
 ‘ tion of the reverential regard to the virgin *Mary*, which he imbibed
 ‘ in his infancy from his native soil, expressed by innumerable pieces of
 ‘ painting that procured him a very honourable surname *, and con-

* *Maratti* from *Maria*, I suppose,

‘firmed by causing his remains to be deposited in this church, sacred to the queen of angels, has in his life-time erected this monument to himself, in the year 1704.’

This monument is said to have cost sixteen hundred *Roman scudi*, or crowns. *Carlo Maratti* was famous for his painting, and for having a very beautiful daughter; which gave occasion to *Pasquin* to animadvert on *Clement* the eleventh’s frequent visits to this artist, observing that he went more for the sake of his daughter than of the paintings. This pope is farther charged with being too intimate with his sister-in-law.

A meridian line.

On the pavement of this church *Clement XI.* caused a meridian line of black marble within a white border to be drawn, with the signs of the Zodiac, &c. which was executed under the direction of *Bianchini*; the ray of the sun, when it comes to the meridian, falls on it through a small hole in a window.

This church belongs to the *Carthusians*, who have a fine spacious convent adjoining to it.

S. Maria dell’ Anima.

S. Maria dell’ Anima, with the hospital near it, belongs to the *Germans*, where a great number of persons of that nation are buried. Here is a superb monument erected to the memory of pope *Adrian V.* with the following inscription:

*Hadriano VI. Pont. Max. ex Trajecto insigni infer. Germ. Urbe,
Qui dum rerum humanarum maxime aversatur splendorem,
Ultrò a Proceribus ob incomparabilem sacrar. disciplin. scientiam
Ac prope divinam castissimi animi moderationem,
Carolo V. Cæs. Aug. Præceptor, Eccles. Dertusensi Antistes,
Sacri Senatûs Patribus Collega, Hispaniarum Regnis Præses,
Reipublicæ denique Christ. divinitus Pontif. absens adscitus,
Vix. ann. LXIII. Men. VI. D. XIII.
Decessit XVIII. KL. Oct. an. a partu Virg. MDXXIII. Pont. sui anno II.
Wilhelmus Enckenvoirt illius benignitate & auspiciis T. T. S.
Et Pauli Presb. Card. Dertusen. faciendum cur.
Pro dolor! quantum refert in quæ tempora
Vel Optimi cujusque virtus incidat.*

‘In memory of pope *Adrian VI.* born at *Utrecht*, a famous city in
‘*Lower Germany*, who, though averse to all human splendor and great-
‘ness, was, for his incomparable knowledge, his purity, and almost di-
‘vine moderation, made preceptor to the emperor *Charles V.* bishop of
‘*Dertuse*, cardinal and governor of the *Spanish* dominions in the *Low*
‘*Countries*, and lastly, in his absence, he was raised to the papal dignity:
‘He

‘ He lived sixty-three years, six months and thirteen days, and died on the 14th day of *September*, 1523, and in the second year of his pontificate,’ &c.

Adrian VI. there is reason to believe, was a very worthy man in other respects, but had a strange aversion to polite literature and the fine arts, as painting, sculpture, &c. This we may imagine did not endear him to the *Italians*; accordingly he was lampooned by *Sannazarius*, *Picrius Valerianus* and others. By the former are these lines :

*Classe virisque potens, domitoque Oriente superbus
Barbarus in Latias dux quatit arma domos ;
In Vaticano noster latet, hunc tamen alto.
Christe, vides cælo, (Proh dolor !) & pateris.*

‘ A fierce barbarian, elate with the conquest of the east, threatens *Italy* with fleets and armies, whilst our barbarian shuts himself up in the *Vatican* : Thou beholdest him, O Christ, from thy celestial glory, and sufferest him to prolong his inglorious reign ! ’

In this church are also buried the cardinals *Slusius* and *Andrew of Austria*, *Charles Frederick*, duke of *Cleve*, *Enckenvoirt* a *Fleming*, the only cardinal made by *Adrian VI.* and *Luke Holstein*.

The *Peristylum* or portico before the entrance of this church has been well imitated at *London*, in that of the new church in the *Strand*, as that of the *Rotonda*, is in the beautiful portico of *St. Martin's* church, in the same city.

The church of *S. Maria Ara Cæli* stands on an eminence near the capitol; the ascent to it is by a hundred and twenty white marble steps, all about twenty feet in breadth and of one piece; these steps are said to have been brought from the ancient temple of *Quirinus*. On the left hand of the acclivity is the tomb of *Terence* the dramatic poet, brought hither from his garden in the *Via Appia*. This church is distinguished by the appellation of *Ara celi*, or altar of heaven, from the altar supposed to have been built by the emperor *Augustus* to the first-born son of God, in the temple of *Jupiter Feretrius*, to which he is said to have been prompted, both by the oracle of *Delphos*, declaring, that a new-born *Hebrew* boy had silenced him for ever, and by the prophecies in the books of the *Sibyls*. These suppositions, however, have been over and over proved to be groundless fables; for, is it not ridiculous to imagine that greater and more explicit revelations of the incarnation and other mysteries of Christianity, should be made to those old pagan priestesses, than to *Isaiah*, or

*S. Maria
Ara Cæli.*

*Pious frauds
of some Christi-
ans.*

any other prophet among God's chosen people, who were divinely inspired. In the fourth and the following centuries, some Christians, with more zeal than prudence, thought there was no harm in making use of pious frauds, and combatting the heathens at their own weapons, which otherwise were accounted weak and frivolous. If the heathens at first produced and forged all kinds of oracles and *Sibylline* prophecies in support of the divine origin of their mythology, the Christians were not long behind-hand with them; for they forged such a number of *Acrostics*, *Sibylline* oracles and predictions, that from them might be formed a compleat system of the Christian doctrine then in vogue. But the Christians in this absurd method of vindicating the truth of their religion, handled their arms so awkwardly, that these arguments soon lost all credit, and drew upon themselves the ridiculous name of *Sibyllists*. See *Origin. contra Celsum, lib. 5.*

*Why Christians
are called
Sibyllists.
Ara primoge-
niti Dei.*

In the mean time this altar to *the first begotten Son of God*, is shewed near the choir, but with many additional decorations, particularly a mosaic work, and four porphyry pillars. In this church are also twenty pillars of granate marble, and one of them inscribed with these words: *A Cubiculo Augustorum.* 'From the bed-chamber of the emperors.'

*St. Helena's
tomb.*

The high altar is surrounded with eight pillars of alabaster, and under it, within a shrine of porphyry, lie the remains of *St. Helena*, mother of *Constantine the Great*.

*Picture of the
virgin Mary
by St. Luke.*

The picture of the virgin *Mary*, at the altar, is pretended to be done by *St. Luke*; but behind it is a much better piece, by *Raphael*, of the Holy Family.

*An angel's
foot-steps.*

On a stone, in this church, is shewn the pretended impressions of an angel's feet, who is said to have appeared to *Gregory the Great*: The adjoining convent, which affords a glorious prospect of the whole city, belongs to the *Franciscans*.

*S. Maria dei
Cappuccini.*

S. Maria della SS. Concezione de' Frati Capuccini, deserves to be seen only for its fine pictures; among which is a very celebrated piece of the battle betwixt *Michael* the arch-angel and the *Dragon*, by *Guido Rheni*; who, however, is censured for indulging a pique so far as to paint cardinal *Pamfilio*, who was afterwards Pope, to represent the devil. The arch-angel is finely done, though some think that his air of mildness and benignity would have been better adapted to a picture of the annunciation. Here is also an admired piece of *Domenichino*, representing *St. Jerom* receiving the eucharist just before his death.

Monuments.

The monument of cardinal *Barberini* has only this short inscription:

Hic

*Hic jacet Pulvis,
Cinis, Nihil.*

‘ Here lies dust, ashes, a meer nothing.’

And on that of prince *Alex. Sobiesky*, who died at *Rome* in 1714, are these words :

*Vermis in vita,
Pulvis in morte.*

‘ A worm when living, dust when dead.’

S. Maria Egizziaca, supposed to have been formerly the temple of *Fortuna Virilis*, belongs to those *Armenians* and *Greeks*, who, having submitted to the papal authority, are allowed the public exercise of their religion ; so that in the dispute betwixt the protestants and the see of *Rome*, no true information is to be expected from them ; and even their own countrymen, in the *East*, look upon them as a kind of schismatics. This church has nothing remarkable, but a little chapel, said to be exactly of the same dimensions and figure with Christ’s sepulchre at *Jerusalem*. St. Maria Egizziaca.]

Not far from hence is an old brick building, which passes for *Pontius Pilate’s* house. Pontius Pilate’s house.

In this part of the city, is also the church of *S. Maria in Cosmedin* or *Scuola Greca*, which was antiently the temple of *Pudicitia* ; after that *St. Augustin* taught *Greek* here, and his chair is still kept behind the altar, as a literary relique. The name *Cosmedin* is a corruption from the *Greek* κοσμεω, denoting its ornaments. The pillars of this church are small and short, but the pavement is a very beautiful inlaid work of pieces of various kinds of marble. The altar consists mostly of ancient mosaic work, and the pulpit is adorned with porphyry. On the left hand, near the entrance of the church is a vessel which formerly served for receiving the blood of the martyrs ; at present it is a baptismal font, and has a cover of gilt brass finely wrought. It is made of one piece of white alabaster, with curious *basso-relievo’s* of flowers, &c. and was found in *Domitian’s* garden. S. Maria in Cosmedin.

In the portico before the church is a mill-stone with five holes in it, which may indeed, to a strong fancy, represent two eyes, a nose, mouth, &c. This some have given out to be an antient oracle, and called it *Bocca della verità*, i. e. ‘ The mouth of truth.’ It is farther said, that upon taking an oath of any great importance, the party swearing was obliged Oraculum f. bocca della Verità.

What it properly is.

to put his hand into that hole that represents the mouth, which, in a case of perjury, violently closed itself: and over the stone on the wall, is a long detail of this absurdity. And equally well grounded is the opinion of some who have reported, that even at present the women at *Rome* put their hands into this mouth to satisfy any suspicions their husbands might entertain of their fidelity; but the *Italians* have not so much candor as to be satisfied with such a proof. Others will have it to be the *Ara Maxima*, supposed to have been erected by *Hercules*. In short, there was a great variety of opinions about it, till the absurdity of them all appeared by a discovery, that the holes in this stone served only for a free passage of the water into the *Cloaca* or sewer, over which these stones were laid; there being such a stone still actually to be seen for such a purpose in the papal secretary of state's office.

Ancient weights.

At the church door are to be seen in the wall, two black stones, which served for weights among the ancient *Romans*. It is said, that the Pagans used to hang them to the arms or feet of the Christian martyrs at their execution, in order to increase their sufferings.

St. Stephen.

Opposite to this church stands that of *St. Stephen*, anciently a temple of *Hercules*, or of the *Sun*. This large area for a long time lay waste and covered with rubbish, till *Clement XI.* caused it to be cleaned, adding an elegant fountain in the center. Indeed, so many traces of the injuries of time, &c. strike the eye from all sides hereabouts, that a person can scarce conceive himself to be in an inhabited city.

S. Maria del' Horto.

The manner of moving fresco pictures.

S. Maria del' Horto is embellished with fine paintings and gildings. Near the high altar are some pieces in *fresco*, which, together with the wall on which they are painted, were brought hither from *St. Peter's*, where were placed copies of them in mosaic work. It seems difficult to apprehend how a painting on plaster should be removed from one place to another; but the esteem for ancient pieces, which in time came to suffer by the weather, was so great, that after many trials, at last a method was found of removing pieces painted in *fresco*. They first cover the painting with linen, to secure it from the dust, and then a case of boards is screwed on both sides; after this the wall, let it be of what dimensions it will, is sawed through without any cracks or flaws. If the wall be too thick for this operation, part of the thickness is taken off carefully on the other side.

S. Maria Liberatrice.

S. Maria Liberatrice, or *liberà nos a peste*, has given rise to several ridiculous fables, *viz.* that it was formerly the haunt of a huge dragon, which, on the first day of every month, the vestal virgins used to present with cakes. After the introducing of Christianity, these offerings ceasing, the dragon, in resentment, by its breath, caused a pestilence, which daily swept away above three hundred persons. The Christians were reviled as the cause of this

this calamity ; but St. *Sylveſter* made it appear, that among all thoſe who had died by the contagion, there was not one Chriſtian ; adding, that there could not be a plainer proof of their innocence : And to inforce his argument, the holy men, as the ſtory goes, went to the dragon's haunt, and with a ſeal, on which a croſs was engraven, put an end to this fatal rage of the dragon, by ſealing up the den, and by his prayers, reſtored to life thoſe heathens who had ventured to accompany him ; and were overcome. Though this ſtory may meet with little credit, a large account of it is to be read on the wall. This church is not far from the ſpot where *Curtius* is ſaid to have leaped into the abyſs, ſo that one fabulous ſtory may have produced the other. There is alſo on the wall an inſcription, ſignifying, that *Conſtantine the Great* was baptized in this church.

S. Maria Maggiore is deſcribed at large, with copper-plates, by *Paolo de Angelis*, in a work printed at *Rome*, in a large folio, 1621. It is called *Maria Maggiore* by way of eminence, it being the moſt remarkable of all the churches in *Rome*, which are dedicated to the virgin *Mary*. The length of it is a hundred and twenty-two, and the breadth forty-nine common paces. It has a fine portico of antique pillars on one ſide, two of which in the centre are of porphyry. Here is alſo an old ſtone coffin, which, by its *baſſo relievo*, repreſenting Chriſt's nativity, appears to have belonged to a Chriſtian. The pavement of this church is an inlaid work of marble, repreſenting variety of things, and what is ſomething extraordinary in this ſort of work, human figures. The roof is painted blue and enriched with gilding. Here are alſo forty grand pillars, beſides others of a ſmaller kind.

On the left hand, at entering the church, is the ſuperb monument of cardinal *Toledo* of *Cordova*, and on the right is that of *Clement Merlini* ; further on is a celebrated picture by *Gieronimo Mutiani*, repreſenting *Lazarus* riſing from his grave ; and a little further is the tomb of the artiſt himſelf, who died in 1660. In the *Patrizzi* chapel lies the firſt founder of this church in a porphyry ſhrine. In the veſtry adjoining, beſides other good pieces of painting and ſculpture, is a marble monument, by *Bernini*, of *Anthony Nigrita*, ambaffador from the king of *Congo*. On the left hand ſtands a braſs ſtatue of *Paul V.* on a marble pedeſtal, by *Paolo Sanquirico* a *Parmesan* ; and oppoſite to it that of *Philip IV.* of *Spain*, in acknowledgment of a benefaction of four thouſand ducats a year, payable to this church out of the *Neapolitan* revenues. On the altar is an admirable piece of ſculpture by *Bernini*, of the aſſumption of the virgin *Mary*.

The next in order is the magnificent chapel dell' *Auguſtiſſimo Sagramento*, or the moſt holy ſacrament, where, on the arch before the entrance,
Chapel of
Sixtus V.

His tomb.

trance, are painted the four evangelists by *Andrea d'Ancona* and *Ferdinando d'Orvieto*. This chapel was built by *Sixtus V.* whose monument by *Fontana* is worth seeing. Some of the pillars are of a very fine green marble; and the statue of the Pope was executed by *Lombardo*, the *basso-relievo's* representing *Charity* and *Justice* by *Fiammingo*, the coronation of the Pope by *Antonio Valsoldo*, and the other images of *St. Francis*, *St. Anthony*, &c. by eminent hands, and all are of marble.

That of Sixtus V.

Opposite to this is that noble monument erected by *Sixtus V.* to his benefactor *Pius V.* where the skill of the sculptors have admirably seconded *Sixtus's* gratitude. The white marble statue of *Pius* is by *Leonardo Sarzana*, and under it lies his corpse in a shrine of gilt brass. I shall not particularly specify the many exquisite paintings and variety of reliques to be seen in this chapel.

Capella della S.S. annunciata.

The next chapel, is that of the annunciation, in which is to be seen a beautiful marble monument of cardinal *Consalvo*, with some mosaic figures by *Turrica*.

Meaning of the word Tribuna.

Before the *tribuna* or gallery in the church, stand two old tabernacles of an uncommon height; in one of which is kept, as they pretend, Christ's cradle, within a silver case set with jewels, being the gift of *Philip V.* of *Spain*. A *tribuna* is properly a civil edifice, being probably the place where the ancient tribunals or courts of justice were held; and not a few such edifices were, without any great alteration, converted into churches.

Monument of Nicholas IV.

Of Clement IX.

On one side of the *tribuna* is the monument of pope *Nicholas IV.* The architecture is by *Fontana*, and the sculpture by *Sarzana*; and the two images near the Pope are *Faith* and *Prudence*. Opposite to this, and on the right, from the entrance of the church, is that of *Clement IX.* of which *Rinaldi* was the architect, the Pope's image is by *Domenico Guidi*, that of *Faith* by *Fancelli*, and *Charity* by *Ferrata*. Near the high altar is a very remarkable pillar of black and white marble. The canopy over it is supported by four porphyry pillars. The *tribuna* is all over decorated with picturesque mosaic by *Turrita*. On the other side of the church, towards the main entrance, is the incomparable chapel of *Paul V.* facing that of *Sixtus V.* which for sculpture and marble decorations, the walls being covered with them, has not its equal in all *Rome*. The two papal tombs here, like those in *Sixtus's* chapel, are adorned with pillars of green marble. *Paul V.* is on his knees, and was done by *Scilla*, the *basso-relievo* by *Carlo Maderno*, the coronation of the Pope by *Hypolito Butio*, the image on the right hand by *Valsoldo*, that on the left hand by *Francisco Stati*, and the two others, *St. Basil* and *David* with *Goliath's* head, are the exquisite workmanship of *Nicholas Cordier*. On the other side also is the beautiful tomb of *Clement VIII.*

Of Clement VIII.

where

where he is represented giving the benediction to the people. The statue is by *Scilla*; *Malvicino*, *Mariani* and *Mochi* joined in the *basso-relievo's*; the coronation of the Pope was done by *Bernini*, and the other images by *Valsoldo* and *Butio*. The excellent statues of St. *Bernard* and the high priest *Eleazar* in his *pontificalia*, with a censor in his hand, near this monument, is the work of *Cordier*. In this chapel are several fine pieces of painting by the most celebrated masters, as *Guido Rheni*, *Lanfranco*, *Baglioni*, *Arpino*, *Malvicino*, &c.

At the altar are four fluted columns of oriental jasper, with decorations of gilt brass; the cornices, pedestals, and frizes are of agate and jasper. In the center, between these four pillars, is the picture of the virgin Mary, with *Jesus* sitting on one of her arms, said to be painted by St. *Luke*, in a frame of *Lapis Lazuli*; and over her head hangs a crown of gold enriched with jewels. On the front of the altar is a *basso-relievo* of gilt bronze, representing pope *Liberius* drawing a plan of this church in the snow, according to that shewn him in a vision. The whole chapel, with all its ornaments, was designed by *Fleminio Pontio* a *Milanese*, and is said to have cost *Paul V.* above a million of *scudi* or crowns. The vestry belonging to this chapel is prodigiously magnificent: among other valuable things here are, a silver crucifix of the height of *Paul V.* six silver chandeliers, several *Palliotta*, or coverings for the altar, of massy silver; the assumption of the virgin *Mary*, with thirteen apostles, (St. *Paul* being included in the number) each of them three feet and a half high, six obelisks on which lights may be placed, and several other things all of silver. In this chapel are also to be seen a *Rosa d'Ora*, consecrated by *Paul V.* which is not unlike a golden flower-pot, and several golden chalices, weighing three or four pounds, and set with emeralds, sapphires, rubies, and diamonds. After we had satisfied our curiosity with viewing these ornaments, the ecclesiastic who attended us said he would further shew us *una bella Galanteria*, or a pretty toy; this was a little altar quite covered with precious stones. Among these were a hyacinth of an extraordinary size, an *aqua Marina* as big as a wall-nut, and not at all inferior to that in the king of *Great Britain's* crown; likewise two topazes of the same bigness.

After taking leave of this useless treasure, we were conducted to the *Strozzi* chapel, where, as in that of the *Madonna* adjoining to it, are some good paintings. The next is the chapel belonging to the *Cesi* family, in which are the monuments of two cardinals of that house, of *Pietra Paragona*, or touch-stone, with bronze bustos. Here is likewise a fine monument of green, red, and yellow marble, erected to the memory of *Augustino Favoriti* by the baron *Furstenberg* bishop of *Munster*; it was executed by *Carcani*, from a design of *Gimignani's*.

There

There are several men of learning buried in this church; among whom is *Platina*, the author of the history of the Popes, who has the following epitaph:

*Sixti IV. Pont Max. an VIII.
Stephano qui vixit an. XXVII. men. IX. d. 12.
Platina Fratri bene merito posuit
Sibique ac Posteris.
Quisquis es, si pius, Platinam & suos ne vexes,
Angustè jacent, & soli volunt esse.*

‘ To the memory of *Stephen Platina*, who was cut off after a short
‘ life of only twenty-seven years, nine months and twelve days, and for
‘ himself and his descendants this monument was erected by his affec-
‘ tionate brother in the eighth year of the pontificate of *Sixtus IV.* If thou
‘ art not void of piety and humanity, offer no disturbance to *Platina* and
‘ his relations. They take up but little room, and desire to lie unmo-
‘ lested.’

This church on account of the pretended relique of the holy manger is sometimes called *S. Maria ad Præsepe*, and likewise *Liberiana*, from the Pope of that name.

On the other side of the area before the church of *S. Maria Maggiore* stands a fluted pillar of marble, gilt, erected by *Paul V.* and on it an image of the virgin *Mary* of gilt brass, looking towards the church. This pillar was in that pope’s time found among the ruins of a temple of *Peace* near *Titus’s* triumphal arch, and was removed hither by *Carlo Maderni*. One inscription on the pedestal is as follows:

*Virgin Mary’s
column.*

Platina.

*Paulus Quintus Pont. Max.
Columnam veteris Magnificentiæ Monumentum,
Informi situ obductam neglectamque,
Ex immanibus Templi ruinis,
Quod Vespasianus Augustus actò de Judæis triumpho,
Et Reipublicæ statu confirmato Paci dicaverat,
In hanc splendidissimam sedem ad Ecclesiæ
Liberaniæ decorem augendum suo jussu exportatam,
Et pristino nitore restitutam Beatissimæ Virgini,
Ex cujus visceribus Princeps veræ Pacis genitus est,
Donum dedit, æneamque ejus statuam ejus fastigio
Imposuit anno D. MDCXIV. Pont. IX.*

‘ This column, a noble monument of ancient grandeur, which had
‘ long lain covered with rubbish and neglected amidst the vast ruins of a
‘ temple

‘ temple dedicated by the emperor *Vespasian* to *Peace*, when the *Jews*
 ‘ were conquered and the public tranquility established, was, by order of
 ‘ our munificent sovereign *Paul V.* removed to this conspicuous situa-
 ‘ tion for the greater ornament of the *Liberian* church, who restored it
 ‘ to its former beauty and splendor, and dedicated it to the blessed vir-
 ‘ gin, from whose womb sprung the Prince of true peace; he also
 ‘ erected a statue of brass to her on the top of this column in the year
 ‘ of Christ 1614, and in the ninth year of his pontificate.’

On the pedestal are two eagles and two dragons, which seem to sup-
 port the column. From this *piazza* or square a street leads in a direct
 line to the *Lateran* church.

On the other side of the church of *S. Maria Maggiore*, towards *S. Egyptian*
Pudentiana, is an *Egyptian* obelisk found at the entrance of the emperor *obelisk.*
Augustus's tomb, which *Fontana* erected here by order of *Sixtus V.* An-
 other obelisk exactly resembling this, lies in the same place where this lay,
 but broken into several pieces. The former is forty-two *Roman* feet high,
 exclusive of the base; on the four sides of which are the following in-
 scriptions:

Sixtus V. Pont. Max.

Obeliscum

Ægypto advectum,

Augusto

In ejus Mausoleo

dicatum,

*Eversum deinde &
 in plures confractum*

partes

In via ad Sanctum

Rochum jacentem,

in pristinam faciem

restitutum,

Salutiferæ Cruci

feliciter

hic erigi jussit

An. D. MDLXXXII. Pont. II.

2.

Christus

Per invictam Crucem

Populo Pacem

præbeat,

qui

Augusti Pace

In præsepe nasci

voluit.

3.

Christi Dei

In æternum viventis

Cunabula

Lætissimè colo,

Qui mortui

Sepulchro Augusti

tristis

serviebam.

4.

Christum Dominum,

Quem Augustus

de Virgine

nasciturum

vivens adoravit,

seque deinceps

Dominum

dici vetuit

Adoro.

On the first side.

‘ This obelisk being brought from *Egypt*, and placed in the mausoleum of *Augustus*, was thrown down, and broken into several pieces, and lay neglected in the way to St. *Rock*’s, till by order of pope *Sixtus V.* it was restored to its former beauty, and under better auspices, erected in honour of the cross which procured our salvation, in the year of our Lord 1592, and the second of his pontificate.’

On the second side.

‘ May Christ, who, in the time of universal peace under the emperor *Augustus*, condescended to be born in a manger, give peace to his people by his invincible cross!’

On the third side.

‘ Once I stood with mournful regret an ornament of the tomb of the dead emperor *Augustus*; but now rejoice to be a memorial of the birth of Christ the ever-living God.’

On the fourth side.

‘ Christ our Lord, whom *Augustus* when alive adored (as he was foretold to be the offspring of a virgin) and would no longer be stiled lord, is he whom I adore.’

Whether the birth of our Saviour from a virgin and his divinity were acknowledged by Augustus.

The last inscription rests upon some passages of history, which, according to some, contribute to strengthen our faith, and increase our devotion; but these passages in reality have never been proved to be genuine. Besides, Christianity is so amiable in its native charms, that it stands in no need of pious frauds and fictitious ornaments; and to urge such proofs, is one of the greatest injuries which can be done to the Christian religion.

S. Maria sopra Minerva.

S. Maria sopra Minerva is so called from a temple of *Minerva* built here by *Pompey the Great*. After it had fallen to decay, some *Benedictine* nuns*, who, in the year 750, had been drove out of *Greece* before *Leo Isaurus*, were settled on this spot; but afterwards it fell to the *Dominicans*, who continue in possession of it. This church is full of fine paintings, and has several beautiful chapels, among which, that of the *Aldobrandini* family is most remarkable for statues and monuments. Adjoining to it is the *Capella della Annunziata*, in which is to be seen the tomb of *Urban VII.* with his statue by *Ambrosio Malvicino*. In the *Strozzi* chapel are two fine brass angels on *Ambrosio Strozzi*’s monument, by *Landi*. Not far from the high altar is a piece representing Christ car-

Statue of Christ.

* At present their habitation is at the church of *S. Maria in Campo Marzo*. The camels which brought their reliques stopping here, could not be made to go a step further. I wonder this church has not been called *Scoffa Cameli*, as that of *Giacomo* is called *Scoffa Cavalli*, from a similar pretended miracle.

rying his cross, as big as life, of white marble. One of the feet, which is covered with gilt bronze, is often devoutly kissed by the populace, and the statue is highly valued, being the work of *Michael Angelo*.

In the choir of this church are the noble monuments of *Leo X.* and *Clement VII.* The statue of the former is by *Raphael da Monte Lupo*, and that of *Clement* by *Giov. Baccio Bigio*; but the other ornaments of both tombs are by *Bandinelli*. In another part of the church is *Paul* the fourth's tomb, by the two *Cassignola's*; and that of cardinal *Pimentel* by *Bernini*. The beautiful statues at the monument of cardinal *Bonelli* are the work of *Hercules Ferrata*.

About thirty years ago a prelate was for building, near the vestry, a chapel in honour of *St. Dominic*; but being required to discharge his architect, whose work was thought unworthy of such a place, he gave over his design, when only eight black and white marble pillars had been set up: however, it was not long before *Benedict XIII.* zealous for the honour of his order, had the chapel finished, and in a superb manner. In the *Capella del Rosario* is a fine marble groupe of the virgin *Mary*, the child *Jesus*, and *John the Baptist*. Close to a pillar on the other side of the church is a tomb of the beatified *Maria Raggi*, by *Bernini*, with her busto in bronze; and on the vestry altar is a fine crucifix, by *Andrea Sacchi*. The following epitaph on *Francis Neri's* tomb is, what can be said of very few:

*Qui nunquam in curis consumpsit inanibus ævum
Franciscus Nerus clauditur hoc tumulo.*

‘ In this tomb lies *Francis Neri*, who never wasted his time in frivolous cares.’

Cardinal *Cajetan*, a *Dominican*, from a principle of humility, directed that he should not be buried in the church, but near the steps at the entrance of it.

The convent library, which consists of above fifty thousand volumes, is very well worth seeing. The length of it is a hundred common paces, and the breadth twenty-six; Thursdays and Holidays excepted, it is open every day from eight to eleven, and from two to five. Cardinal *Gieronimo Casanata*, a *Neapolitan*, left a considerable legacy for the increase of this library, in acknowledgment of which, a statue of him in marble, by *Le Gros*, is placed at one end of this gallery.

Before the entrance of the library are several flattering inscriptions, in honour of *Clement XI.* *Innocent XII.* and cardinal *Casanata*, as the most considerable benefactors: but I shall here only insert that on *Clement XI.*

and the rather as his presence is therein stiled *Vicaria numinis majestas*
 ‘ The vicarious majesty of the deity.’

*Clementi XI. Pont. Max.
 Christianæ ac literariæ Reipubl.
 Principi,
 Quod hanc studiorum altricem domum
 excelsò animo complexus,
 Nova Bibliothecæ Casanatensi decora
 indulserit ;
 Codices seu prelo excusos,
 Seu exaratos manu,
 Composita in raptores execratione,
 Sartos tectosque præstiterit ;
 Pravæ sectæ ac vetitæ lectionis libros
 Servari permiserit,
 Hoc sanctioris sapientiæ delubrum
 Vicariâ Numinis Majestate
 Non semel impleverit.
 Præd. Ordo æternùm devinctus
 Posuit Anno MDCCX.*

‘ To pope *Clement XI.* the sovereign of the Christian world, and of
 ‘ the republic of letters, who from his innate generosity, taking this
 ‘ seminary of learning under his protection, honoured the *Casanatan*
 ‘ library with additional ornaments ; restored the stolen or lacerated
 ‘ books and manuscripts, and pronounced sentence of excommunica-
 ‘ tion against those who should steal or tear them for the future ; per-
 ‘ mitted heretical and forbidden books to be preserved here ; and ho-
 ‘ noured this temple, sacred to wisdom and virtue, more than once
 ‘ with his presence, the vicarious majesty of the Deity, the order of
 ‘ *Predicants*, from a grateful sense of their infinite obligation, erected
 ‘ this memorial in the year 1710.’

In this convent are some good paintings to be seen. Here are con-
 stantly maintained a hundred and fifty monks, exclusive of foreigners be-
 longing to the order. The building is six stories high ; but some of
 them are very low, which occasions this spacious edifice to make but a
 mean appearance.

*Inquisition at
 Rome.*

Here the formidable court of Inquisition, which is detested by the
 sensible part of the *Roman-Catholics*, is held every *Wednesday* ; the Ge-
 neral of the *Dominican* order always presiding there next to the bishops.

Three

Three congregations of the holy, or rather infernal office, sit every week; the first at the palace of the inquisition, the second at the convent *alla Minerva*, where the processes are digested into order to be laid before his Holiness at the third congregation, which is held at the palace where the pope resides. The number of cardinal-inquisitors is not fixed; but there are generally twelve or more, and these are assisted by several divines and officers. However the *Italians* know better than to intrust this tribunal with such an enormous power as is exercised with such arbitrary rigour and cruelty in *Spain* and *Portugal*.

They abate much of their strictness towards foreigners in particular, ^{Singular instance of mildness.} or any persons belonging to cardinals and foreign ministers. The *marquis de Monteleone*, when he was ambassador from *Spain* at the *Hague*, told baron *Forstner*, that while a nephew of cardinal *Imperiali* was playing at a public billiard-table (if I mistake not at *Genoa*) one of the company was reading a long article in the news-paper about the pope; the young gentleman happened to miss his antagonist's ball, and in the heat of the play one is always for laying the blame on another, he said, in a pet, *Avec vôtre foutû Pape vous me faites perdre le jeu*; 'You made me lose the game with your foolish Pope.' It was not long before it reached the ears of the inquisitors; but the offender being related to a cardinal with whom it was not prudent to quarrel, an account of the affair was communicated to his eminence, who had it hushed up. Some time after, he sent for his nephew; and having expressed himself entirely satisfied with his conduct, bid him recollect whether he had any enemies about him, and whether he had not spoken too freely of the emperor, or of the king of *France*? These and other questions being answered in the negative, the cardinal proceeded to ask him, if he had not been wanting in a due regard to the Pope himself? Upon this, the slip of his tongue at *Genoa* immediately occurred to him, and he replied, He never had; except that once in the heat of play, something disrespectful might have escaped him. Hereupon the cardinal closed the expostulation with this advice: 'You may *think* what you will of the Pope; but it is neither necessary nor prudent always to speak your mind.' I mention this story as a caution to others.

The palace of the inquisition, together with the prison for the unhappy objects of its displeasure, is in another part of the city, not far from *St. Peter's*. ^{Palace of the inquisition.} As for what passes within this place, it is no less a secret at *Rome*, than the transactions in the seraglio are at *Constantinople*. There are boards placed before most of the windows, like those in a great many nunneries, so that the light comes in only at the upper part.

Index purga-
torius.

The blessing and cursing of printed books likewise depend chiefly on the *Dominicans*; the *Maestro del Sacro Palazzo*, without whose permission no book is to be printed, nor read when prohibited, being of this order; as is also the secretary of the *Congregazione dell' Indice*, whose licence must be obtained for reading a prohibited book, even without the *Roman* territories. The council of *Trent* was the first which published an *Index librorum prohibitorum*, or a catalogue of prohibited books, and of the dangerous passages in books otherwise permitted to be read; and this is done from time to time by the *Congregatio Indicis*. With what deliberation and judgment this is done, appears from one instance, among several others, of an inquisitor who, in a book written by *Naudæus*, expunged these words, *Virgo fata est*; i. e. 'Thus spoke the virgin;' with this addition, *Propositio hæretica; nam non datur fatum*. 'An heretical proposition; there being no such thing as fate.'

Ignorance of
the censors of
books.

Obelisk near
S. Maria so-
pra Minerva.

Near the ruins of the ancient temple of *Minerva*, in the *Dominican* garden, was found a pyramid, embellished with *Egyptian* hieroglyphics; but many of them are damaged. The height of it is twenty-three *Roman palmi*, or about sixteen or seventeen feet. In 1667, this pyramid was set up, by order of pope *Alexander VII.* before the church of *S. Maria sopra Minerva*; and *Bernini*, by a happy fancy, placed it on the back of an elephant, finely executed by himself. On the pedestal are these two inscriptions:

I:

*Veterem Obeliscum
Palladis Ægyptiæ monumentum
E tellure erutum,
Et in Minervæ olim,
Nunc Deiparæ Genitricis
Foro erectum,
Divinæ Sapientiæ Alexander VII.
Dedicavit Anno Salutis
MDCLXVII.*

' This obelisk, an ancient monument of *Egyptian* skill, was by order of *Alexander VII.* removed from among the ruins, where it had lain buried; erected in the square formerly called by the name of *Minerva*, but now of the virgin-mother of God; and dedicated to the divine wisdom in the year of our redemption 1667.'

II.

*Sapientis Ægypti
Insculptas Obelisco figuras,
Ab Elephanto belluarum fortissima
gestari quisquis hic vides,
Documentum intellige
Robustæ mentis esse
Solidam sapientiam sustinere.*

‘Whoever thou art that beholdest this obelisk, engraven with the emblems of *Egyptian* wisdom, supported by an elephant, the strongest of all animals, let it be a lesson to thee, that a sound and vigorous mind is the only basis able to support true wisdom and solid learning.’

S. Maria de’ Monti, called so, though it lies in a valley, from the *Esquiline*, *Viminal*, and *Quirinal* hills with which it is surrounded, is a fine structure, and particularly deserves seeing, for its exquisite paintings. S. Maria de’ Monti.

S. Maria in Navicella has some good paintings in *fresco*, by *Julio Romano* and *Perino del Vago*. It derives its name from a marble boat placed before the church, and said to be a votive piece, as an acknowledgment for deliverance in a storm. This church is generally kept shut, its neighbourhood being very thin of inhabitants. S. Maria in Navicella.

S. Maria Nuova is also called *S. Francesca Romana*, that saint being buried here in a most splendid tomb of jasper and other gems, and of which it is sufficient to say that *Bernini* was the artist who made it. On the right-hand towards the altar are two blocks of marble, kept within an iron-work, and on them two cavities, which are pretended to be the impressions of *St. Peter’s* knees, as appears by this inscription : S. Maria Nuova.

In queste pietre pose le ginocchia S. Pietro, quando i Demonii port. Simon Mago per aria.

‘On these stones *St. Peter* kneeled, when the devils carried *Simon Magus* through the air.’

This is grounded on the story of *Simon Magus* flying in the air before the emperor *Nero*, till at *St. Peter’s* order he fell down, and in a few days after expired. Before the altar stand two angels holding the lamps. Over the altar is a picture of the blessed virgin, as is pretended, by *St. Luke*, of which abundance of fabulous stories are related. Here is also the tomb of *Gregory XI.* with a fine *basso-relievo* of his public entry, when he removed the papal seat from *Avignon* to *Rome*. This was too advantageous Another picture of the virgin Mary by St. Luke. Monument of Gregory XI.

advantageous a circumstance to the latter not to be commemorated by an inscription, which was erected in the time of *Gregory XIII.* and is as follows :

Chr. Sal.

Gregorio XI. Lemovicensi, humanitate, doctrinâ, pietateque admirabili, qui ut Italiæ seditionibus laboranti mederetur, sedem Pontificiam Avenionem diu translata Divino afflatus Numine, hominumque maximo plausu, post annos septuaginta Romam feliciter reduxit, Pont. sui anno VII.

S. P. Q. R.

Tantæ Religionis & Beneficii non immemor, Gregorio XIII. Pont. opt. Max. comprobante, Anno ab Orbe redempto M.D.LXXXIV. Pos.

‘ To *Gregory XI.* a native of *Limoges*, eminent for his piety, learning, and humanity, who to appease the commotions which were raging all over *Italy*, by divine inspiration, and with the universal applause of the people, made *Rome* once more the papal seat, in the seventh year of his pontificate, after *Avignon* had enjoyed that honour for the space of seventy years ; the city of *Rome*, from a grateful sense of so great a benefit, and in veneration of the piety of that excellent Pope, have, under the auspices of Christ, and with the approbation of pope *Gregory XIII.* erected this monument in the year of the redemption of the world 1584.’

The church itself was part of the court of *Nero's* golden palace facing the square, where are still to be seen some remains of the temple of *Peace*.

S. Maria della Pace.

In *S. Maria della Pace* are to be seen several celebrated paintings, which yet seem not to be preserved with the greatest care. In the first chapel on the right-hand of the entrance are four pieces in *fresco*, by *Raphael*, representing two prophets and two sibyls ; and opposite to these four other pieces, by *Timoteo della Vite d'Urbino*, who was contemporary with *Raphael*. In this church are also some fine pieces by *Vincenzo del Rossi*, and *Balthasar Peruzzi* ; a nativity of Christ, with the adoration of the shepherds, by *Girol. Sermonetta* ; and an Annunciation by *Carlo Maratti*. On the high altar is one of the pretended seven pictures of the virgin *Mary*, by *St. Luke*. The two marble statues of *Peace* and *Justice* to be seen here, are by *Stephano Maderno*.

S. Maria della Pietà.

S. Maria della Pietà in Campo Santo is particularly frequented by the Pope's *Swiss* guard ; and it is also their burial-place. On the high altar is a piece of the descent from the cross, by *Caravaggio* ; and on the left-hand the flagellation of Christ, by *Francesco Fiamingo*. The church-yard is so full of tombs, that it would take up some hours to run over the

the epitaphs; but more of them are to be met with in *Alveri*, entitled *Roma in ogni stato*. One of the epitaphs is as follows, which I have transcribed, as the thought is something uncommon:

*Fleres, si scires unum, tua tempora, mensem;
Rides, cum non sit forsitan una dies.*

‘ If a month was to put a period to your life, you would weep; and yet you laugh, though you are not certain of a day.’

Concerning the spot on which *S. Maria del Popolo* stands, there is a S. Maria del Popolo. fabulous tradition that the ashes of *Nero* were buried there, and that from them was produced a large hasel-tree, which immediately became the haunt of several evil spirits, till pope *Pascal II.* in his great wisdom, ordered the ashes to be dug up, and thrown into the *Tiber*. This put an end to the mischiefs occasioned by such a rendezvous of devils, as is certified in a long inscription on the pavement of the church, where the hasel-tree formerly grew. Near it, on the left-hand, is a monument of *Ascanius Maria Sforza*, and opposite to it is the monument of cardinal *Bassi*. Both are of white marble, with curious *basso-relievo's*, and were done by *Andrea Sansovino*; and on the monument of the latter is a statue of a woman, which to me appears to represent *Virtue*, whose drapery cannot be sufficiently admired. The marble skeleton, representing *Death*, and the tomb made by *Giov. Baptista Gisleni* for himself, are likewise worth observing. The epitaph is as follows:

*Johannes Baptista Gislenus, Romanus,
Sed Orbis civis potiusquam Viator
Cum Sigismundi III. Uladislai IV.
ac Johannis Casimiri I.
Poloniæ & Succiæ Regum
Architectus non uno in Capitolio fuit,
Omnia bona ut mala secum tulit
Domum hic quærens brevem, alibi æternam,
Suis edoctus floribus, pomis ac montibus
Vitam non modo caducam esse, sed fluxam;
Eâ sese vivens expressit imagine
Quam non nisi pulvis & umbra fingeret,
Memor vero hominem è plasticâ natum
Hæc artis suæ vestigia fixit in lapide,
Sed pede mox temporis conterenda;*

Camillæ Bonvisiæ Lucensi
Nobilitate Generis, formâ corporis,
Morum amabilitate, Pudicitia,
Prudentiâ, Religione, admirabili
Vincentius Parentius
Advocatus Consistorialis,
Conjux Conjugi unanimi,
Quacum triginta sex annos
nullis unquam eventis
Ne leviter quidem tentata concordia vixit,
mæstiff. pos.
Vixit annos LIII. obiit anno MDLXXIX.

' To the memory of *Camilla Bonvisia* a native of *Lucca*, who, to the
 ' nobleness of her extraction and the beauty of her person, added a dig-
 ' nity by the elegance of her manners, by her modesty, prudence and
 ' religion; her affectionate and inconsolable husband *Vincentio Parenti* a
 ' consistorial counsellor, who lived with her thirty years in a variety of
 ' events, yet without the least breach or interruption of a perfect har-
 ' mony, raised this monument. She lived fifty-three years, and died in
 ' the year 1579.'

There are two churches of the name of *S. Maria in Portico*, of which S. Maria in
Portico. that in *Campitelli*, or the new church, is the principal. In this new
 church, among others, are two fine chapels belonging to the *Altieri* fa-
 mily, particularly remarkable for their marble ornaments. In the first are
 two coffins with the busto of a lady on one, with the word *Umbra*, i. e.
 ' a shade,' and of a man on the other, with the word *Nihil*, i. e. ' no-
 ' thing;' both are supported by two lions, of the finest red porphyry,
 without any of those white specks usually seen in that valuable stone. In
 the other chapel are two remarkable pillars of *Marmo Fiorito* or flower-
 ed marble, each of one single block, though twelve feet in circumference
 and about twenty-five in height.

In *S. Maria Regina Cœli alla Lungara* the tabernacle on the high al- S. Maria Re-
gina Cœli. tar is remarkable for the embellishments of *Lapis Lazuli* and other gems,
 and also the ivory *basso rilievo's* and twisted pillars of white agate. The
 pavement before the altar is an elegant inlaid work of white and grey
 marble. The church belongs to the *Carmelite* nuns, and is splendidly
 decorated by the munificence of princess *Anna Colonna* wife to prince
Taddeo Barberino, who has also a superb monument here.

S. Maria della Scala.

S. Maria della Scala belongs to the *Carmelite* monks. Here is a fine tabernacle with fluted pillars of oriental alabaster, and the capitals of gilt bronze; here are also some good paintings by *Arpino*, *Luca*, *Palma*, and others.

Twelve hundred and three martyrs.

Under this church twelve hundred and three martyrs lie interred, being part of the forty thousand Christian slaves employed in building *Dioclesian's* baths.

S. Maria Transpontina.

In the church of *S. Maria Transpontina* are two pillars of a very hard kind of marble called *Breccia*, to which *St. Peter* and *St. Paul* are said to have been fastened when they were scourged in *Nero's* reign. The altar, among other ornaments, is adorned with eight pillars of *Sicilian* jasper.

Taberna Meritoria.

In the place where at present the church of *S. Maria in Transtevere* stands, the ancient *Romans* had their *Taberna Meritoria* or an hospital for decayed soldiers. On the day of Christ's birth a spring of oil is said to have burst forth on the spot where at present stands the high altar.

Near *St. Firmian's* altar are three round black stones with these words inscribed on them, *Hi lapides pedibus Martyrum alligabantur, i. e.* 'These stones used to be tied to the martyrs feet,' which I look upon to have been antique weights. The pavement of this church, especially that about the high altar, is of fine inlaid work; its tabernacle is also remarkable for four porphyry pillars. In the *tribuna* is a great deal of *Mosaic* work. On the monument of the cardinal *Philip de Alençon* bishop of *Ostia* is an excellent *basso-relievo* of white marble, containing no less than twenty human figures with this inscription:

*Francorum genitus Regum de stirpe Philippus
Alenconiades Hostiæ, titulatus ab urbe,
Ecclesiæ Cardo tantâ virtute reluxit
Ut sua supplicibus cumulentur marmora votis,
Anno milleno. C. quater adde sed I. ter,
Occubuit quâ luce Dei pia Virgoque Mater.*

'*Philip de Alençon* of the blood-royal of *France*, cardinal bishop of *Ostia*, a bright luminary of the church, and whose effulgent virtues, since his death bring to his tomb crowds of suppliant, died in the year 1403, on the same day of the year as the blessed virgin mother of God expired.'

In this church are twenty-three large pillars, each of which were cut out of a single block of oriental granate; the twenty-fourth was carried by the devil as far as *Prague*, according to the vulgar tradition. In a chapel near the *tribuna* is a very remarkable picture of a child strew-

ing flowers ; it is the work of *Domenico Zampieri*, much celebrated by the name of *Domenichino*. His master-piece at *Rome* is on the cieling of this church, being the assumption of the virgin *Mary*; where her majestic, exulting, and yet modest countenance, together with the looks of the angels expressing their eagerness to attend her, give the beholder an inconceivable pleasure.

In the portico before the church are four granate pillars, and on the right hand a large stone coffin with scriptural pieces in *basso-relievo*. The inscription shews it to have been brought here from cardinal *Carpegni's* house in the year 1707.

The church of *S. Maria e S. Gregorio in Vallicella* is also called the *New Church* and belongs to the fathers of the oratory. This church affords a great deal of entertainment to connoisseurs in painting; particularly in the dome, where the state of the blessed is exquisitely painted by *Pietro di Cortona*. The burial of Christ by *Michael Angelo Caravaggio* * in the second chapel on the right hand, and the virgin *Mary* by *Rubens* on the high altar, are also admirable pieces. The chapel of *St. Philip Neri* is all over inlaid with marble, agate, mother-of-pearl, and precious stones. The saint's body lies under the altar.

S. Maria e S. Gregorio in Vallicella.

In the adjoining convent is a library consisting of twenty thousand volumes.

It were an endless task to give a description of all the churches in *Rome* dedicated to the virgin *Mary*, yet none of them want a numerous train of votaries ; but it is something singularly absurd, that many who place a great confidence in the particular virgin *Mary* of this church, give themselves little concern about any of the other *Mary's* ; as if instead of one there were several mothers of Christ, and as if each of them could be of no effectual service but in one particular case. I shall conclude with the finest of the churches called by her name, *viz. Madonna della Vittoria*, i. e. 'our lady of victory,' belonging to the *Carmelites*. This church was formerly dedicated to *St. Paul* ; but an image of the virgin *Mary*, which wrought a great miracle in a battle against the heretics on the white mountains near *Prague* in 1621, being brought hither, the name of it was altered. It may be imagined, that the monks here are not without a picture of that memorable action. The image of the virgin *Mary* stands over the high altar, glittering with gems presented by the house of *Austria*, &c. to an immense value. The picture in the first chapel on the right hand, of the penitent *Mary Magdalen*, is by *Mer-*

Madonna della Vittoria.

* *Michael Caravaggio* is to be distinguished from his brother *Polidore Caravaggio* who was admitted as *Chevalier Servant* at *Malta* ; both were ingenious painters. *Polidore* returning from *Sicily* to *Rome* in the year 1543, was robbed and murdered by his own servant, and afterwards buried in the cathedral of *Messina*.

cati, and in the second chapel are some fine pieces by *Domenichino*, particularly the virgin *Mary* holding out the child *Jesus* to *St. Francis*. In *St. Stephen's* chapel are four beautiful green pillars and a white marble *basso-relievo* of our Saviour in the manger, with the shepherds worshipping him, and some fine statues by *Domenico*; particularly one which is extremely natural, representing the child *Jesus* in the virgin's lap.

Admirable
statue of St.
Theresa.

In *St. Theresa's* chapel are to be seen a great quantity of fine *negro antico*, the marble busts of six cardinals of the *Carnaro* family, together with the statue of this saint and of an angel descending to her, both by *Bernini*, who drew the plan of the whole chapel. The saint is represented lying in a trance, and was by the artist himself always looked upon as his master-piece; and all connoisseurs own it to be an incomparable work. What chiefly recommends the next chapel, besides a piece of the crucifixion by *Guido Rheni*, are the rich ornaments of *Lapis Lazuli* and other gems. This church is indeed but small, but in fine marble, painting, gilding, &c. is inferior to very few. In the convent treasury is an amber image of the virgin *Mary*, made of a single piece though above a span high, and was a present from the house of *Bavaria*; the face and the infant *Jesus* are of ivory. Here is also the golden crown, presented to the miraculous image of the virgin, by the emperor *Ferdinand II.* in which, besides emeralds, rubies, and other precious stones, is a sapphire of the bigness of a hazel nut. A *Pietà*, or the virgin *Mary* with a dead *Christ*, in ivory on a ground of oriental jasper is a most exquisite piece. The battle of the *white mountain* near *Prague* against the protestants is painted in four large pictures, and hung in the same room, together with that of the *Carmelite* monk *Domenico di Giesu Maria*, who is said to have found this wonder-working image at *Strachonitz*, a small town in *Bohemia*, in a very bad condition; the hereticks having torn out its eyes. In the burying-vault lies a prince of the elector of *Bavaria's* family, who died here some years ago. Here is also to be seen one of the brothers of the convent, whose skin by the dryness of the place, adheres so closely to the bones, that they still remain in their natural position, though he lay buried in the vault several years. These and the other curiosities here may be seen for about two *Paoli* *.

Convent treasury.

Painting of
the white
mountain
battle.

Excellent institution
against usury.

Il sagro Monte della Pietà was instituted to prevent the extortions of usurers, by which the distresses of the poor in other countries are so extremely aggravated. Here any one receives two thirds of the value of his pledge; and if it does not exceed thirty *scudi*, or crowns, he pays no interest; but if it be above that sum, only two *per cent.* is required. In case eighteen months elapse before the pledge be redeemed, it is publickly sold, and

* A shilling.

the over-plus is reserved for the owner of the pledge. This sale, however, may be prevented only by renewing the obligation, which is done without trouble or charges. For supporting this foundation, which, besides being a relief to the poor, affords a subsistence to no small number of people, legacies have been left by the popes and other persons of rank. There is also a particular fraternity for the management of this office. In the chapel or oratorio is a good piece of sculpture in marble by *Domenico Guidi* of a *Modonna della Pietà* or the virgin *Mary*, with a dead *Christ* in her lap. Here is a *basso-relievo* by *Theodon*, representing *Joseph* furnishing the *Egyptians* with corn in the time of the famine, and another, by *Le Gros*, of *Tobias* lending ten pounds to *Gabel*. Nothing can be more apposite than the groupes in this *basso-relievo*; one is telling out money, another writing a receipt, a third entering it in a book, &c. and all extremely well expressed. In other parts these *Montes Pietatis* are called *Lombardies* or *Loan-chambers*.

In *S. Nicolò di Tolentino* are fine paintings, with some pillars of violet coloured marble, commonly known by the name of *Pavonaceo*. At the altar of the *Gavotti* chapel is a fine marble *basso-relievo* of the virgin *Mary* appearing to a peasant near *Savona*, which is a master-piece of the famous *Cosmo Fancelli*. The statue of *St. Joseph* on one side of the altar, was done by *Antonio Raggi*, and that of *St. John the Baptist* on the other by *Hercole Ferrata*. S. Nicholò
di Tolentino.

The church of *S. Onofrio* is not without some good paintings; but what chiefly draws a foreigner hither is the fine view all over the city of *Rome*, which this church affords. Two monuments exactly resembling each other have been erected here by cardinal *Francisco Barberini*, one to his preceptor *Bernardo Guglielmo*, and the other to the learned *John Barclay*. John Bar-
clay's monu-
ment. The widow of the latter thought it injurious and degrading to her husband, who, besides his extraordinary learning, was of a noble family in *Scotland*, and equally noble in his disposition, that he should be placed by the side of a wretched pedant, as she called *Guglielmo*; so that she would fain have demolished the monument; but that being out of her power, she found means, however, to carry off the marble busto of her husband which had been placed on it.

On the pavement of this church is a flat stone with this short inscription:

Torquati Tassi ossa hic jacent,

Hoc ne nescius esses hospes

Fres. hujus Ecclesiæ

P. P.

MDCI.

Obiit anno MDXCV.

* Here

' Here are deposited the bones of *Torquato Tasso*. The fraternity belonging to this church caused this stone to be laid here in 1601, that you may not be ignorant of the place where he was interred. He died in the year 1595.'

On the wall near this place is the following panegyric on that celebrated poet :

Tasso's epitaph.

*Torquati Tassi Poetæ,
Heu quantum in hoc uno nomine
Celebritatis ac laudum !
Ossa huc transtulit, hic condidit
Bonif. Card. Bevillaqua
Ne, qui volitat vivus per ora virum,
Ejus reliqua parum splendido loco,
Colerentur, quærerentur.
Admonuit virtutis amor, admonuit
Adversus Patriæ alumnum, adversus
Parentum amicum pietas.
Vixit ann. LI. natus magno florentiss. Sæc. bono
ann. MDXLIV.
Vivet haud fallimur æternum in hominum
Memoria, Admiratione, Cultu.*

' The remains of the poet *Torquato Tasso* (what fame and glory is included in that celebrated name !) were removed hither, and interred by *Boniface*, cardinal *Bevillaqua*, lest he, whose immortal reputation is spread throughout the world, should lie obscurely in some unworthy place. The love of virtue ; a regard to his compatriot, the ornament of his country ; and duty to his parents induced him to bestow this honour on their deceased friend. He was born in the happy year 1544, and in an age of distinguished glory ; and died in the 51st year of his age : But we may venture to affirm, that he will for ever live in the remembrance, esteem, and admiration of mankind.'

Alexander Guido.

I shall here add the inscription on *Alexander Guido's* monument*, who was extremely desirous of being buried near *Tasso*, which has in some measure been complied with.

* *Guido's* life, with several pieces of his poetry, was published by *Crescem-Beni* at Venice, 1731.

*Alexandro Guido, Patricio Ticinensi,
 Lyricæ Poësis Cultori Celeberrimo,
 Eruditorum laudibus, Urbis plausu,
 Magnorum Principum familiaritate
 ac honoribus illustri,
 Qui, dum maximi SSmi Pontificis
 Clementis XI.
 Sacris homiliis Italico carmine donandis
 incumberet,
 sub onere splendidissimo
 in Tusculanâ civitate
 acerbo interceptus fâto
 Gloriæ potius quam dierum plenus occubuit.
 Ludovicus ex Principibus Mirandolæ,
 Tit. S. Sylvestri in Capite Presb. S. R. E.
 Cardinalis Picus, Apostolici Palatii
 Præfectus,
 Annuente Pontifice,
 Huc translato tumultoque corpore,
 Ut, quod ille in votis habuerat,
 Prope Magnos Torquati cineres
 conquiesceret,
 Monumentum posuit.
 Obiit die XII. Junii
 MDCCXII.
 Ætatis suæ ann. LXIII.*

‘ In memory of *Alexander Guido*, of a noble family in *Ticini*, illustri-
 ‘ ous for his lyric poetry, which gained him the praises of the learned, the
 ‘ applause of the people of *Rome*, and the friendship of several princes;
 ‘ whilst his poetic genius was taken up in translating into *Italian* verse
 ‘ the homilies of pope *Clement XI.* this glorious work was interrupted
 ‘ by relentless fate at *Tusculum*, where he died full of glory, rather than
 ‘ full of days. *Lewis*, one of the princes of *Mirandola*, titular priest of
 ‘ *St. Silvester*, cardinal of the holy *Roman* church, and prefect of the
 ‘ apostolical palace, with the gracious approbation of his Holiness, erected
 ‘ this monument, having first removed the body and interred it here,
 ‘ in compliance with the ardent wish of the deceased, which was to lie
 ‘ near the ashes of the renowned *Tasso*. He died on the 12th of *June*,
 ‘ 1712, in the sixty-third year of his age.’

Clement the
Eleventh's ho-
milies.

Six of pope *Clement* the eleventh's homilies, which are read on several festivals before the cardinals in *St. Peter's* church, have been rendered into *Italian* verse by *Alexander Guido*, and a seventh by *Bernardino Perseſto*, which are all published. The original language in which they were delivered was *Latin*; but they are translated into most of the *European* languages. The whole number of them is twenty-eight, and a very pompous impression of the *Italian* translation was published at *Rome* in 1722, in folio.

L'Ospitio di
S Michele.
Excellent found-
ation for or-
phans.

L'Ospitio de' Poveri Fanciulli di S. Michele à Ripa Grande, or the hospital for poor children, is such a large building, that the front towards the *Tiber* is an hundred paces long; and it is four stories high. This is a most admirable foundation for bringing up orphans, who are allowed to choose their trade; and when they are twenty years old, and able to maintain themselves, they are dismissed from the house, new cloathed from head to foot, with twenty-five *scudi* or crowns in their pocket. Very good tapestry is made here, several workmen from the *Gobelins* at *Paris* having been invited hither by great encouragements. A lad who appears to have a remarkable genius, is instructed in drawing for two or three years, and spends about the same space of time, to obtain a thorough knowledge in tapestry-work. Into this hospital are also admitted old disabled servants, and other persons, who by age and infirmities are incapable of earning their bread. In the chapel the two sexes are separated from each other by an iron grate; it being Lent when I visited this hospital, their food consisted of a piece of dried fish, some chestnuts and bread, with a can of wine. The house of correction belonging to it has room for a hundred and fifty persons, where, upon failure of their weekly tasks, they are put into a machine, where they undergo a discipline, being tied neck and heels. Formerly they used to be scourged with cords, till a lad expired under the punishment, since which accident, rods have been made use of.

S. Paolo alle
trè Fontane.
S. Vincenzo.

Near the church of *S. Paolo alle trè Fontane* is that of *S. S. Vincenzo e Anastasio alle trè Fontane*, and should be visited at the same time; though, excepting the pictures of the twelve apostles painted on the wall, said to be from a design of *Raphael*, it scarce deserves notice.

S. Maria del-
la Scala del
Cielo.

Opposite to this church is a very pretty octangular chapel of *S. Maria della Scala del Cielo*, 'St. Mary of the ladder to heaven.' In the *tribuna*, over *St. Bernard's* altar, is some ancient mosaic-work; and the altar-piece represents the angels carrying the souls from Purgatory; for according to a certificate on the altar, every mass that is said here, delivers a soul from Purgatory. From this chapel one goes into the catacombs, or subterraneous passages, which are said formerly to have reached not only to *St. Sebastian*, but even to *Ostia*. In the area betwixt the

Catacombs.

churches

churches of *S. Vincenzo e Anastasio* and *S. Maria della scala del Cielo* extending to *S. Paolo alle trè Fontane*, ten thousand Christians are supposed to have suffered martyrdom. *Ten thousand martyrs.*

At the high altar, which is on the right-hand, are two pillars of green porphyry, of a beauty scarcely to be matched. Near this is a pillar four feet high, cased with wood, and inclosed within iron rails, and this inscription on it: *Fine pillars.*

Columna supra quam decapitatus fuit S. Paulus Apostolus.

‘ The pillar on which St. Paul the apostle was beheaded.’

Opposite to this altar is another, adorned with red porphyry pillars, and the martyrdom of St. Peter, painted by *Guido Rheni*. In this church are to be had a great variety of little medals and amulets, with religious stories, or persons represented on them; and by virtue of a mass said over these trifles, they are looked upon as sovereign remedies against the head-ach, epilepsy, and other disorders. A little farther from the city on this road is the Annunciation church, where indulgences are to be had for ten thousand years. Here I cannot but observe that Protestants are mistaken in imagining the term of indulgences to relate to this life, and consequently that an indulgence of a year authorises a twelvemonth’s course of sin. The idea of the Roman-Catholics is very different; for they believe that they concern only the future state. For instance, they imagine, that a person who, for the purification of his soul, ought to remain in Purgatory a hundred thousand years, shall be discharged at the expiration of ten thousand, if he has taken care in his life-time to provide himself with indulgences for ninety thousand years. In the cathedrals and principal churches are seven privileged altars to be visited for this purpose, which are distinguished by this inscription: *S. S. Anunziata.*

Unum ex septem Altaribus.

‘ One of the seven altars.’

Nearer, towards the city of Rome, lies the *Basilica di S. Paolo fuori delle mura*, or St. Paul’s without the walls, or in the road to *Ostia*; which is, next to St. Peter’s, the largest church in Rome, its breadth being one hundred and five common paces, and the length one hundred and sixty; but according to the geometrical Roman measure, its length is sixty, and the breadth forty paces. The main door is of bronze, adorned with scriptural histories in *basso-relievo*, and over it this inscription: *Basilica di S. Paolo.*

*Hæc Domus est Domini & sacri limina Regni,
Huc properate populi, hæc Domus est Domini.*

‘ This is the house of the Lord, the entrance of his sacred kingdom ;
‘ hasten hither, ye nations, this is the Lord’s house.’

*Multitude of
fine pillars.*

This structure rests upon ninety pillars of a very extraordinary largeness, many of which are of oriental granate, some of *pavonazzo*, and all of them antique. At the altar are thirty-six invaluable porphyry pillars, besides fourteen of a marble called *Saligno Cipollino* near the vestry. In the court of the *Benedictine* convent of the *Congregation of Mount Cassini*, or *St. Justina of Padua*, are two pillars of *Cipollino* and six of granate, and further on, seven larger pillars of granate; and within the convent are a hundred and ninety-four pillars, most of which are not yet set up. The church is divided into five isles, the pillars in the middle isle are near eighteen feet in circumference, and all of marble with red and black veins, which, if properly polished, would be very beautiful. The pavement is something extraordinary, but does not at all please the eye; for it consists of fragments of inscriptions, *bassorelievo’s*, &c. These *Cornelio Margarini*, a *Benedictine* monk, has been at the pains of copying, and afterwards published them with very learned illustrations. In this church also are to be had indulgences for six thousand years. Indeed to me it is something of a wonder, that any person who is really persuaded that eternal happiness is to be attained by those indulgences procured by visiting churches and altars, can be easy without spending some time at *Rome*; it being the only place in the world where that blessedness may be secured with so little trouble, as indulgences for twenty thousand years may be acquired in half a day, by visiting the proper churches.

*Indulgences for
six thousand
years.*

Porta santa.

This church is one of the four which have a *porta santa*, or holy door, which is opened only in the Jubilee year. It has likewise the singular honour of an altar, at which the Pope only must say mass. On the side of the church towards the *Ostia* road is an elegant chapel, dedicated to the sacrament of the Eucharist, built by *Carlo Maderni*. Not far from it stands the miraculous crucifix, which so often discoursed with *St. Bridget*, a *Swedish* princess, of whom here is a fine marble statue, in a praying posture, by *Maderno*.

Altare papale.

Ancient mosaic-work.

The mosaic-work on the arched roof of this church is of so old a date as the time of *Leo the Great*, and, according to the following inscription near it, was probably done at the expence of *Placidia*, sister to the emperors *Honorius* and *Arcadius*:

*Placidia pia mens operis decus hoc faciebat,
Suadet Pontificis studio splendere Leonis.*

‘ This ornament was made at the expence of the devout *Placidia*, &c.’

Without the church is a marble pillar, which is six-and-twenty feet high, and stands upon two sphynxes. There are elegant *basso-relievo*’s on this pillar, and from the vine-branches and bunches of grapes, some are induced to believe that it belonged to a temple of *Bacchus*, others of *Vulcan*, and others again of *Vesta*. On the top of this pillar a cross is erected, and on the sides are two inscriptions, signifying that it formerly stood within the church, &c.

In the church of *S. Pancrazio fuori delle Mura* are two desks decorated with old mosaic-work, on which formerly the epistles and gospels were read. The canopy of the altar is supported by four porphyry pillars, and in the altar-piece are several large pieces of the same valuable stone. This church has also its catacombs; but they are not so remarkable as those of *St. Sebastian*.

On the *Capitoline* mount anciently stood the prison called *Custodia Martina*, and *Carceres Tulliani*; and from a supposition that *St. Peter* was imprisoned here, a church was built on the spot, and called *S. Pietro in Carcere*; i. e. ‘ *St. Peter* in prison.’ From this church one descends into a dungeon by a pair of stairs. On the wall of this stair-case is the impression of a human face, pretended to be that of *St. Peter*; one of his keepers having struck him with such violence, that he fell with his face against the wall, which instantaneously made its impression on the stone. This miracle is commemorated in the following inscription, with an iron grate over it:

*In questo sasso Pietro dà di testa
Spinto da Sbirri & il prodigio resta.*

‘ *St. Peter* being struck by the gaoler, fell with his face against this stone, and the miraculous impression still remains.’

In this dungeon are many fabulous reliques, which are not worth describing. Over this church, as it were in another story, is the church of *S. Giuseppe de’ Falegnami*, or *St. Joseph* of the carpenters; of which I have before made mention.

On the altar of the church of *St. Pietro in Montorio* is the most celebrated picture at present known in the whole world; it is the transfiguration

S. Pancrazio.

*S. Pietro in
Carcere.*

*Impression of
St. Peter’s
face on stone.*

*S. Pietro in
Montorio.*

Raphael's
master-piece.

tion of Christ on mount *Tabor*, and was the last work of *Raphael's* admirable pencil. No monumental inscription having been thought sufficient to express the praise of that great artist, this picture was set up near his remains, as the most affecting and strongest proof of the irreparable loss the world sustained by his premature exit; for he died in the thirty-seventh year of his age. Whether the story of the possessed, out of whom the disciples could not cast the evil spirit, introduced in the bottom of this piece, would not more properly have made a separate picture; or whether it justly makes a part of this, I'll leave to the decision of others. But even allowing a small oversight in the invention, *Raphael's* pencil is affected by the censure. Here is St. *Paul's* conversion, by *Vasari d'Arezzo*, and several other remarkable paintings, monuments, &c.

In the court of the convent is a beautiful chapel, of a round figure, and very lofty; it is adorned with sixteen antique pillars of oriental granite, and was founded by *Philip III.* king of *Spain*.

L E T T E R L.

Continuation of the foregoing Account of the religious Edifices and papal Palaces at *Rome*; particularly St. *Peter's* church, the *Vatican*, and the castle of St. *Angelo*.

S I R,

S. Pietro in
Vaticano.

I Now come to St. *Peter's*, in the *Vatican*, which for largeness and beauty may be called the metropolitan church not only of *Rome* and *Italy*, but of the whole world. In this place we see to what an amazing pitch the *Romish* church, which is so fond of external pomp and splendor, has within two centuries carried its favourite scheme, viz. that of captivating the senses, and inspiring the minds of the ignorant with awe and submission to the clergy. *Fontana*, in his account of this church, computes, that in his time, namely, forty years ago, it had cost above eighty millions of *Roman scudi* *. Pope *Leo X.* by his impatience in forwarding the building and ornaments of this church with all possible

* About twenty millions Sterling. This enormous expence had a happy effect with regard to Christianity in general, though it proved in some measure fatal to the church of *Rome*; for it was a remote cause of the reformation.

dispatch

dispatch and splendor, occasioned such flagrant abuses in the sale of indulgences, as raised a general clamour among all people of sense. On this ground it was that *Tezel* and *Luther* continued their hostilities against the papal see, and with what infinite prejudice to it is sufficiently known by the consequences.

It is said that *Constantine the Great* built a church on this spot, and that the emperor himself carried thither twelve baskets of earth; but that edifice, by length of time, fell to decay, and lay in ruins till *Julius II.* began the present structure. The first architect employed by him was *Bramante Lazari*; and it was continued under *Raphael d' Urbino*, *Giuliano Sangallo*, *Fra Giocondo Veronese*, *Peruzzi*, *Antonio Sangallo*, *Michael Angelo*, *Barozzi*, *Fontana*, *Maderno*, *Bernini*, and others.

Over the doors of this edifice are several panegyrical inscriptions, particularly on the zeal and munificence of *Paul V.* *Urban VIII.* and *Innocent X.* shewn in compleating this noble structure; but I shall insert only that in honour of *Innocent X.*

*Basilicam Principis Apostolorum,
In hac molis amplitudinem
Multiplici Romanorum Pontificum
Ædificatione perductam,
INNOCENTIUS X. PONT. MAX.
Novo cælaturæ opere,
Ornatis facellis,
Interjectis in utraque Templi ala
Marmoreis columnis,
strato e vario lapide
Pavimento, magnificentius terminavit.*

‘ This noble edifice, dedicated to the prince of the apostles, brought to its present astonishing bulk and grandeur under a long succession of popes, was completed by *Innocent X.* in a magnificent manner; who made additional ornaments of sculpture, adorned the two wings of the church with marble pillars, caused it to be paved with curious inlaid work of stones of various colours, and embellished its several chapels.’

Clement VIII. appointed a particular commission of cardinals and prelates to superintend the building of *St. Peter's*, who took cognizance of all disputes about contracts, delivering of the materials, embezzlements, &c. But the most profitable article to these commissioners was that of legacies for *pious uses*, which, if the particular place and manner

Area before
the church.

of applying them were not specified in the will; or if what was intended had been already done; or lastly, if circumstances would not admit of complying with the intent of the legacy, this committee had a power of appropriating it to the carrying on this building; at least they always had the interest or produce of the legacy from the decate of the donor till judgment was given, though it was in favour of some other religious body. Nothing can be imagined more grand and superb than the area before the church. The monument of *Scipio Africanus* is said to have been a pyramid larger than that of *C. Sestius* still remaining, was removed in the time of *Alexander VI.* to enlarge this area, and I believe the eye has lost nothing by the alteration. The oval colonade round it has four rows of pillars forming three separate walks. The extent of this area may be estimated from the shortest diameter at the two fountains and the obelisk, which is a hundred and eighty common paces, and its longest diameter, from the beginning of the colonade to the front of the church, which is four hundred. Some prints and pictures represent a colonade directly facing the church, but there is in fact no such thing; the area being clear and open up to the entrance of the church. This colonade consists of three hundred and twenty pillars made of *Tivoli* free-stone, which are so large that three men can scarce grasp them. On the roof, which is flat, stand eighty-six statues of so many saints, twice as big as the life, all designed by *Bernini*.

The area is adorned with two stately fountains; and in the centre stands the vast granate obelisk, formerly belonging to *Nero's Circus*, which was near this place. This superb obelisk was first dedicated to the sun by *Sesostris* king of *Egypt*; and in *Caligula's* time brought to *Rome* in a very large ship, the dimensions of which are given by *Pliny*, lib. xvi. c. 40. Its four sides terminate obtusely instead of forming an acute angle; neither is it embellished with hieroglyphics, which are generally to be seen on other *Egyptian* obelisks. The weight of it is said to be nine hundred and ninety-two thousand seven hundred and eighty-six pounds, and the height of it eighty feet, exclusive of the base, which is thirty-seven. It was set up under the direction of *Fontana* by pope *Sixtus V.* who also in other respects was a great benefactor to the city of *Rome*. For raising this obelisk out of the ground, where it lay as it were buried, *Fontana* contrived forty-one machines, with iron rollers and thick ropes, and worked them all at once by means of eight hundred men and a hundred and sixty horses. This could not be effected in less than eight days; and to bring the obelisk to the place where it now stands, though it is only three hundred paces from the spot where it lay, was a labour of four months. But the greatest proof of *Fontana's* skill in mechanics was seen on the 10th of *September*, 1586, when, by means

means of fifty-two movements of his machines (for which, particular signals were given by founding a trumpet and striking a bell), this stupendous mass was successfully erected and fixed, amidst the acclamations of the people, ringing of bells, and the discharge of the cannon at the castle of St. *Angelo*. It is also added, that *Fontana* confiding in the computation of the *momenta* of his machines, was near totally miscarrying; at least it is said, that on the day above-mentioned he was extremely perplexed, the ropes having stretched more than what he had imagined; so that after all, the obelisk wanted a little of being raised perpendicularly on the pedestal. In this difficulty, an obscure person among the crowd is reported to have called out to the engineers to wet the ropes. This was done accordingly, and the expedient proved successful. The whole work was accomplished in the space of half a year; and the expence of it was thirty-seven thousand nine hundred and seventy-five *scudi* or crowns, exclusive of the brass crucifix on the top of it, and the four lions on whose backs it rests merely by its *equilibrium* and weight, without any cement or other fastening. Of the engines and machines made use of for the erection of it, a particular account is given by *Bellorius* in his life of *Fontana*, and in *Mercati, de Obeliscis*. The four lions that support the obelisk are placed on the pedestal, and are of gilt bronze. The foundation which is very broad and deep consists entirely of small pieces of flint and brick or tiles, cemented together with strong mortar. The cross on the top, which is seven feet high, and is of gilt brass, as is pretended, has in it a piece of the cross on which Christ suffered; and whoever in passing by it says a *Pater-noster* and *Ave Maria* for the prosperity of the see of *Rome* is entitled to an indulgence for ten years and ten times forty days. In the time of paganism this obelisk appears, from the following inscriptions near the top of it, to have been dedicated to the two emperors *Augustus* and *Tiberius*.

Divo Cæsari D. Julii F. Augusto.

Tiberio Cæsari D. Augusti F. Augusto sacrum.

And the following distich expresses all the revolutions it has undergone :

*Ægyptus Soli, binis me Roma dicavit
Augustis, sacras tu pie Sixte Cruci.*

‘ *Egypt* dedicated me to the sun, *Rome* to two emperors, but by thee,
‘ O devout *Sixtus*, I am consecrated to the cross.’

Under the above-mentioned ancient inscriptions, *Sixtus V.* caused the following to be engraved on the side towards the church :

*Sanctissimæ Cruci
Sixtus V. Pont. Max.
Consecravit
E priore sede avulsum,
Et Cæs. Aug. ac Tib.
f. L. ablatum,
MDLXXXVI.*

‘ This obelisk being brought away from its former situation, where
‘ it had been dedicated to the emperors *Augustus* and *Tiberius*, was by
‘ *Sixtus V.* consecrated to the sacred cross, 1586.

On the four sides of the pedestal are the following inscriptions.

On the west side :

*Christus vincit,
Christus regnat,
Christus imperat,
Christus
Ab omni malo
Plebem suam
defendat !*

‘ Christ conquers ; Christ reigns ; Christ governs us ; may Christ de-
‘ fend his people from all evil.’

On the north side :

*Sixtus V. Pont. Max.
Cruci invictæ
Obeliscum Vaticanum,
Ab impura superstitione
Expiatum, justius
Et felicius consecravit
Anno MDLXXXVI. Pont. II.*

‘ Pope *Sixtus V.* having purified this *vatican* obelisk from the su-
‘ perstition with which it had been polluted, consecrated it under hap-
‘ pier auspices, and with much greater propriety to the invincible
‘ cross, in the year of Christ 1586, and of his pontificate the second.’

Underneath are these words :

*Dominicus Fontana ex pago Miliagri
Nova Comienfis transtulit & erexit.*

‘ Removed and erected by *Domenico Fontana*,’ &c.

On the east side :

*Ecce Crux Domini !
Fugite
Partes adversæ,
Vicit Leo
De Tribu Judæ.*

‘ Behold the cross of our Lord ! let his enemies fly before him, for
‘ the lion of the tribe of *Judah* is conqueror.’

On the south side :

*Sixtus V. Pont. Max.
Obeliscum Vaticanum,
Dis Gentium
Impio cultu dicatum,
Ad Apostolorum limina
Operoso labore transtulit
Anno MDLXXXVI. Pont. II.*

‘ This obelisk which had been profanely dedicated to the gods of the
‘ heathen, was with immense labour brought within the sacred limits
‘ of the apostolic church, by order of *Sixtus V.* in the year of Christ
‘ 1586, and the second of his pontificate.’

In the foundation are laid several medals struck on this occasion. On
one of them was the effigies of pope *Sixtus V.* and on the reverse a man
fast asleep under a tree with this legend :

Perfecta Securitas.

‘ Perfect security.’

On another was *S. Francis d’ Assisi* kneeling before a crucifix, with an
old decayed temple, and these words :

Vade Franciscę, repara:

‘Go, Francis, and rebuild.’

Alexander VII. also, on the 25th of *August*, 1661, at laying the first stone of the colonade round the area, put several gold and silver medals under it. Some represented the area with its embellishments, and these legends, *Vaticani Templi area porticibus ornata*, i. e. ‘The area of the ‘Vatican church adorned with portico’s.’ *Fundamenta ejus in Montibus sanctis*, i. e. ‘Its foundations are on the holy hills.’ The steps from the area up to the church are called *Limina Apostolorum*. *Charles the Great*, at his approaching *St. Peter’s* church, in order to be crowned, is said to have ascended these steps on his knees. Indeed at present one may happen to see an old woman or two striving, by a devotion of the same kind, to secure a settlement in heaven; otherwise *Rome* is not the place most remarkable for attachment to such ceremonies. On each side of these steps stand the statues of *St. Peter* and *St. Paul* by *Minio di Fiesoli*. At the top of these steps before the entrance of the church is a grand portico, which, at any other place, might be looked upon as a church of itself; it being two hundred and sixteen feet in length and forty in breadth. Eight pillars, twelve palms in diameter, and scarcely to be grasped by five men, together with several others of fine *Teverino* stone, support the architrave, on which is this inscription :

Portico before
the church.

*In honorem Principis Apostolorum
Paulus V. Burgbesius, Romanus
Pont. Max. Anno MDCXII.
Pontificatus VII.*

‘To the honour of the chief of the apostles, pope *Paul V.* of the family of *Burbese* and a native of *Rome*, in the year 1612, and in the seventh year of his pontificate.’

On each side of the five entrances into this portico stand two *Ionic* pillars of a purple kind of marble; over the main entrance is a marble *basso-relievo* by *Malvicino*, representing *Christ* giving the keys to *St. Peter*. Over this portico is the closet from whence the Pope three times a year, viz. on *Maunday-Thursday*, *Easter-day*, and *Ascension-day*, pronounces the publick benediction. On *Maundy Thursday* is also read by two cardinals, who are deacons, the *Bulla in Cæna Domini*: one reads it in *Latin*, and the other in *Italian*: The curse against hereticks is then emblematically

blematically denounced by extinguishing a wax taper and throwing it down to the ground. This cloſet or *tribuna* was deſigned by *Lanfranco*; and a fine print of it is publiſhed by *Bartoli*. The portico, for the more convenient cleaning the church is furniſhed with water; here is alſo a piece of moſaic-work, which ſtood formerly in the church, and was removed hither together with the wall. It is the work of *Giotto* a *Florentine* painter, who died in the year 1336, and was rewarded with two thouſand two hundred *guilders* *, a large ſum at that time, by cardinal *Stefanecki*, nephew to pope *Boniface VIII*. It represents the *Romiſh* church under the figure of a ſhip in a ſtorm, with the diſciples of Chriſt on board, while our Saviour appears walking on the waves and holding out his hand to *Peter* juſt ſinking, when his faith began to fail him. But the beſt part of the work, in the judgment of the connoiſſeurs, is a man ſitting on the ſhore angling with a rod.

This portico is paved with the fineſt marble, and the cieling is embellished with gilding and ſtucco-work. On the right-hand, near the ſtairs, is an equeſtrian ſtatue of *Constantine the Great*; his joy and ſurpriſe at the appearance of the effulgent croſs in the ſky is admirably expreſſed in this piece. And though it is not quite compleated, and wants the poliſh, it is greatly eſteemed both for its remarkable ſize, being of a ſingle block of marble, and for its beauty: it is the work of *Lorenzo Bernini* †. Oppoſite to this, on the other ſide, is an equeſtrian ſtatue of *Charlemain*, made out of a ſingle block of marble, by *Auguſtino Cornacchini*. A great many faults are found in this piece; but poſſibly the greateſt diſadvantage to this ſtatue is, that the artiſt is ſtill living, and at his death all theſe cenſures will probably vaniſh.

From the portico four doors open into the church, of which the fartheſt on the right-hand is walled up, and opened only once in twenty-five years, namely, in the holy, or Jubilee year; and then the ceremony is performed by the Pope himſelf with a hammer. The braſs croſs on the door is kiſſed with ſuch devotion, that the lower part of it is become much paler than the other. Formerly no woman was permitted to go through the furtheſt door on the left-hand; but this abſurd order

* About one hundred and ninety-two pounds *ſterling*.

† *Lorenzo Bernini* was of ſuch diſtinguiſhed eminence in painting, mechanics, architecture and ſculpture, that no perſon of taſte would omit ſeeing any of his works, of which eighteen ſpecimens are to be found in *St. Peter's* church. There are alſo a great many pieces in architecture, ſculpture, &c. to be ſeen in other parts of *Rome*, which are ſpecified in their proper places. *Lorenzo Bernini* was born at *Naples*, of *Florentine* parents, and was the *Michael Angelo* of his time. Though he was a perſon of a great genius and underſtanding, his converſation was none of the moſt agreeable, being extremely hot and impetuous. Pope *Gregory XIV*. procured him the honour of being made a knight of the *Portugueſe* order of Chriſt. He died at *Rome* in 1680, in the eighty-second year of his age. His life has been written by *Baldinucci*.

has been for some time repealed. *Torrigi*, in his treatise *de Crypt. Vatican.* says, that the farthest door on the left-hand was formerly distinguished by the name of *Porta Judicii*, being appropriated only for bringing the dead into the church, as the middle door was called *Porta Argentea*, from its being plated over with silver; but at present nothing of it is to be seen. It is made of brass, with two foldings, each consisting of three compartments. In the two upper divisions are our Saviour and the virgin *Mary*; in the two middle ones, *St. Peter* and *St. Paul*; in one of the lowest compartments is *Eugene IV.* putting the crown upon the emperor *Sigismund's* head; and in the other, the same Pope giving public audience to some embassadors from the east. This door was cast by *Antonio Filareti* and *Simone Donatelli*, two *Florentines*, by order of pope *Eugene IV.* Over it is a marble *basso-relievo*, by *Bernini*, in which is represented our Saviour commanding *Peter* to feed his sheep.

Form of St.
Peter's church.

This incomparable church is built in the form of a *Latin* cross, and the proportion is so exactly observed in the length, height, and breadth, that the eye cannot perceive any thing extraordinary large in any of the three dimensions, although the whole taken together be of a very uncommon bulk and extent. The middle isle is about thirty-eight common paces broad, and the whole length of the church two hundred and eighty-eight; of which the distance from the entrance of the church to the center of the cupola takes up a hundred and eighty.

According to the chevalier *Carlo Fontana's* geometrical computation, the whole length of the edifice, the breadth of the portico and the thickness of the walls included, is 970 *Roman palmi*, which are equal to $666 \frac{2}{3}$ *pieds de roy de Paris*, or *French* feet, and 722 *English* feet, as calculated by *Misson*. I shall now observe, once for all, that a *Roman palmo* is about an inch more than a common span; or, according to a geometrical computation, it is 8 inches and 3 lines, that is, something above $\frac{2}{3}$ of a *Paris* foot.

The length within, from pope *Eugenius's* brass door to the farthest altar, where *St. Peter's* pulpit stands, is $829 \frac{1}{2}$ *Roman palmi*, or 571 *Paris*, and 594 *English* feet.

The breadth of the great nave or middle isle, which runs the whole length of the church, is 123 *palmi*, or $84 \frac{1}{3}$ *French*, and $86 \frac{2}{3}$ *English* feet; but the whole breadth of the church, from the *Capella del Coro* to that of the *Holy Sacrament*, exclusive of the thickness of the walls, is 414 *palmi*, or 284 *Paris*, and 291 *English* feet. The length of *St. Peter's* church to the cross isle is 258 *palmi*, or 170 *French*, and 174 *English* feet. The length of the cross isle is 615 *palmi*, or 410 *French*, and 438 *English* feet; and including the walls, 671 *palmi*, or $461 \frac{1}{3}$ *French* feet,

feet, and 490 *English*. The breadth of the cross isle within is 103 *palmi*, or $70\frac{2}{3}$ *French* feet, and 73 *English*. The height of the church from the pavement to the roof (not including the cupola) is 200 *palmi*, or $137\frac{1}{3}$ *French*, and 144 *English* feet. The breadth of the *façade* or front is 390 *palmi*; the height of the statues on the frontispiece 22 *palmi*, or 16 *French*, and 18 *English* feet; and the outward circumference of the church 3000 *palmi*.

In the temple of *Solomon* were included several large courts, and it was enriched with prodigious ornaments of gold and silver; but the main building was by no means to be compared with *St. Peter's* at *Rome*. *St. Paul's* church at *London* is a noble piece of architecture, but much less in its dimensions than *St. Peter's*; its length, according to *Chamberlain*, being only 690 *English* feet, which make about 646 feet of *Paris*; but if we follow the measurement and design of *Colin Campbell*, in the first volume of his *Vitruvius Britannicus*, which seems to come nearest the truth, the length of *St. Paul's* will be found not to exceed 520 *English* feet; whereas *St. Peter's* (of which he gives the newest and most exact plan and elevation) takes up 650 *English* feet, exclusive of the portico; but in both the thickness of the walls is included. *St. Peter's*, according to my measure, is 228 common paces in length, of which paces the length of *St. Paul's* at *London*, from the *façade* to the center of the cupola is 124, and the whole length 222. The length of the cross isle from the north to the south door is 115, and the breadth of the church in other parts is 46 such paces. The diameter of the cupola is 53, and the circumference of the first gallery 156 common paces. In an apartment in the upper part of *St. Paul's* is a wooden model of *St. Peter's* church; but so inaccurate, that they who judge of the two churches by it will be greatly mistaken.

After all the attention and charge in building *St. Peter's*, it has not been preserved from the common fate of all sublunary things; *i. e.* it has a mixture of imperfections; but instead of enlarging on them, or examining the justness of such censures on this superb edifice, give me leave to refer you to the introduction to the first part of the above-mentioned *Mr. Campbell's Vitruvius Britannicus*.

It is universally agreed that the cupola of *St. Peter's* is a work of astonishing art and grandeur, and at a considerable distance impresses on the mind a magnificent idea of the city in which it stands. The height from the pavement of the church to the top of the cross is 593 *palmi*, or 405 *French*, and 432 *English* feet. The outward circumference of the dome is 620 *English* feet; and the inward diameter, which is equal to that of the *Pantheon*, is 191 *Roman palmi*, or $131\frac{1}{3}$ *French*, and

*Compared with
Solomon's
temple, and
St. Paul's
church.*

*Height of the
cupola of St.
Peter's.*

and 143 *English* feet. The first gallery in the cupola I found to be 214 common paces round.

*Dome by whom
built.*

This dome was built under the pontificate of *Sixtus V.* *Jac. de la Porta* and *Domenico Fontana* being the architects; however, the honour of the undertaking and the design is due to the great *Michael Angelo*. That celebrated artist, upon hearing some persons crying up the *Rotonda* as a work of antiquity never to be paralleled, said, That he would not only build a dome equally large, but build it in the air; and he afterwards made his assertion good. *Giosoppe d'Arpino* drew the designs for the mosaic ornaments in the cupola, among which the four evangelists, in four large oval compartments, are particularly admired. This amazing structure rests on four pillars, each of 90 *palmi* in diameter; each of which is adorned with a white marble statue, twenty-two *palmi* high, without the pedestal. The first is St. *Veronica* by *Francesca Mochi*; the second is St. *Helena*, by *Andrea Bolgi*; the third St. *Andrew*, by *du Quesne*, or *du Quesnoy*; and the fourth St. *Longinus*, was done by *Bernini*, who also designed these ornaments. As for these statues, some give the preference to St. *Andrew*, which is indeed a master-piece of *du Quesnoy*, surnamed *il Fiammingo*, or the *Fleming*; and the only statue he ever made, besides that of St. *Susanna*, in the church of *S. Maria di Loreto*, near *Trajan's* pillar at *Rome*; both are particularly admired for their drapery. In that of St. *Veronica*, the piece of linen on which is supposed to be the impression of Christ's face, seems as it were blown back by the wind, which from the circumstances of the story is reckoned a beauty; as St. *Veronica*, upon receiving back the cloth from our Saviour, is said to have withdrawn in great haste. *Bernini*, by the niches he made in the pillars for the above-mentioned four statues, and especially by the stairs along the foundations of the pillars, for going down into the vaults, or *Sacre Grotte*, was censured for having weakened the foundations to a great degree; and soon after a cleft discovered itself in the cupola, occasioned by a violent clap of thunder. *Bernini*, who, otherwise, was far from being of an affable behaviour, met with very few friends to oppose the general clamour against his temerity, as the cause of this unhappy accident; so that he was near losing his head on that account, which he saved only by his success in removing and erecting the obelisk in the piazza *Navona*. *Michael Angelo*, the designer of this dome, was apprehensive of such an accident; and earnestly desired that these four main pillars, with their foundations, should not be in the least altered or meddled with. The unhappy consequence has shewn how commendable it would have been to follow his advice; since all admirers of architecture cannot but be concerned at this flaw in so noble a structure, which comes as near to the summit of perfection as is possible for any of

the works of mortals to arrive at. In the year 1700 this cleft in the cupola was widened by an earthquake; but by reason of its great height it is scarce discernable from below, unless one be previously informed of it: however, from the upper galleries are plainly seen two clefts or fissures, opposite to each other, and one of them covered with an iron cramp of a hand's breadth.

Over each of these four statues is a fine *tribuna*, or gallery, from whence, several times in the year, the reliques, which are kept in a particular chapel are exposed to public view, of which there are great numbers*.

In the vaults under the pedestals of each of the four statues an altar is erected, on which the history of the saint, whose statue stands over it, is represented, in mosaic-work, by *Fabio Christofori*, from the designs of the famous *Andrea Sacchi*. Under these four altars are steps leading down to the other subterraneous vaults, which are full of excellent mosaic, that being the only work which could be proof against the dampness of the place. This mosaic-work was formerly the pavement of the old church of *St. Peter*. These vaults are crowded with the tombs of the saints, which being too sacred to be broken down or removed, are inclosed with a wall, so that there is no seeing any thing here without a torch. The pavement is supposed to have been made in the time of *Constantine the Great*, and consists of porphyry and other kinds of marble. Here was interred queen *Christina* of *Sweden*; and near her stands a statue of Christ, in white marble, in the old *Gothic* taste; and on all sides here are seen stone coffins of the popes and cardinals of past ages. *Adrian IV.* lies in a very large coffin, made of a single piece of granate, brought out of *Egypt* at the same time as the *Vatican* obelisk, and supposed to be the largest piece of its kind in that form.

Formerly the emperors *Honorius*, *Theodosius*, and *Otho II.* lay here separately in very superb monuments; but in succeeding ages, the Popes have thought fit to put their coffins to other uses, laying the three emperors bones together in a kind of hole, not unlike an oven. Possibly the secret motive of the Popes was utterly to efface and extinguish all remembrance of the supremacy which formerly belonged to the emperors of *Rome*, and especially of those emperors who were of *Otho* the second's resolute temper. Besides queen *Christina*, here are buried other illustrious persons of that sex, as the empress *Mary*, *Honorius's* consort, in whose grave was found gold, silver, and jewels to a very considerable value; the latter were disposed of in the vestry, and the former in building the new church;

* The tedious catalogue of the fictitious reliques which the author gives are omitted here, and in most other parts of this work, as they can afford but little entertainment to the *English* Protestant reader.

Venerable
Bede's monu-
ment.

Agnes, wife of the emperor *Henry III.* and *Charlotte* of *Lusignan*, queen of *Cyprus*, who died at *Rome* in the year 1487. The architect *Bramanta*, author of the first plan of *St. Peter's* church, has also the honour of being buried here. Not far from this last is the tomb of *Venerable Bede*. Here is also to be seen the stone on which the emperors formerly kneeled at their coronation; and a white marble slab, on which is engraven countess *Matilda's* donation to the holy see; the original, as is pretended, is still remaining in the papal archives. The instrument is but short, and now quite illegible; so that all one has to do is to believe, or at least feign a belief of it: for an historical enquiry into this pretence would meet with no favourable reception at *Rome*. From this prudent consideration *Bartoli* closes his ambiguous account of the manifestly false donation of *Constantine the Great* to the church, with these words: *Nos sumus in terris amicis Ecclesiæ, & ideo dico, quod donatio ista valeat*; i. e. 'We are in a country where the church is esteemed and revered, and therefore I acknowledge the donation may be valid.'

In some parts of the subterraneous passages which lead to this inclosed repository, and to the four altars under the four pillars, it is very dark; on which account, as is signified by an inscription in *Italian* and *Latin* engraven here, no women are to be admitted into these vaults, except only on *Whit-sunday*, when the other sex is excluded. This order was occasioned by a profane amour which was detected here. In these passages are still to be seen in *fresco* a representation of the form of the old *Vatican* and *St. Peter's* church before they were rebuilt, and several ancient *basso-relievo's*, some of which belonged to the old church. Here is also to be seen *Jotti's* first specimen of mosaic-work, and another large piece of the same work formerly belonging to the monument of *Otho the Second*, representing *Christ* standing between *St. Peter* and *St. Paul*. Here is also a statue of *St. Peter* in a sitting attitude, said to be the first which was made of that apostle. In another part is seen a marble *basso-relievo* of scriptural histories belonging to the tomb of the consul *Julius Bassus**. Here are likewise a statue of the virgin *Mary* with the child *Jesus*, in white marble, a beautiful piece of work, and brought hither from the monument of *Paul V.* the creation of *Eve*; the tomb of *Paul IV.* a great many ancient mosaic pieces; and some excellent new work, in that taste, among the ornaments of the four subterraneous chapels of *St. Veronica*, *St. Andrew*, *St. Longinus*, and *St. Helena*. In the center between these four chapels, stands the *Clementine* chapel, or *la Confessione de' SS. Apostoli*, directly under the high altar and the

* His coffin is of *Parian* marble 11 $\frac{1}{4}$ palms in length, 6 in breadth, and 6 $\frac{1}{2}$ high. *Bassus* died *A. D.* 359.

cupola of the cathedral. The wall of this chapel is incrusted with marble and porphyry, brought from *Agrippina's* bath, which anciently stood on this spot. A mosaic work in this chapel, representing *St. Peter* and *St. Paul* is said to be eight hundred years old: the fine brass *basso-relievo*, together with four slabs, each of a single piece of *Serpentine* at the entrance of this chapel, are very well worth seeing. On this altar the *Palia* are consecrated by the Pope, and under it are kept the principal reliques belonging to this cathedral, viz. the remains of *St. Peter* and *St. Paul*. This place is particularly stiled *Limina Apostolorum*, and whoever is desirous of a more particular account of the contents of these subterraneous places, may be gratified in *Fontana's* description of this church; in *Bosi* and *Aringhi's Roma Subterranea*, and also in *Torrighi's* treatise *delle Grotte Vaticane*: and 'tis on the credit of the last that I venture to relate that on the chest in which are kept the remains of *St. Peter* and *St. Paul*, lies a golden crucifix, weighing a hundred and fifty pounds. The expence of seeing these vaults does not exceed three *paoli* *, and a man walks before with a lighted torch all the way.

But leaving these subterraneous vaults, I return to the cathedral, where the *Altare Maggiore* or high altar (at which the Pope alone is to officiate) standing in the middle of the cross, and directly under the centre of the cupola, first attracts the eye. According to the custom of the ancients, it fronts the *Tribuna*, so that the Pope, when he says mass, faces the people and the grand entrance. Over this altar is a canopy of gilt bronze, embellished with four angels and a crucifix, and resting on four large twisted brass pillars, cast by *Gregorio Rossi*, from a design of *Bernini*. The weight of these pillars is ten thousand and fifty pounds, and the metal used for this purpose formerly covered the dome of the pantheon; the four pedestals are of marble, and finely executed by *Francesco Fiammingo*. The high altar.

That *Urban VIII.* in erecting these pillars, which are ninety feet high, was not unmindful of his fame is apparent from his arms, namely, the bees which seem to swarm pretty thick among the foliages on the pillars, and on the pedestals. In this place one has four views, as it were, of so many spacious churches. From hence also there are two flights of steps (which are generally kept shut) leading to the above-mentioned *Confessio Apostolorum*, round which in the church, are placed a hundred silver lamps continually burning, except on *Good-Friday*.

But to proceed in the description of this church, I return to the main entrance, where at the two first pillars, which stand opposite each other, are two large shells or basons for holy water, of yellow marble, which

* 1 s. 6 d. sterling.

are held out by two angels of white marble : the shells are each of one piece of marble, as are also the angels that support them. This work is large and beautiful, and does great honour to *Augustino Cornachini*. The mosaic image of *St. Peter*, over the *Porta Santa*, is a good piece, and done by *Ciro Ferri*, a *Roman*, who has also adorned with the same kind of work the cupola of the first chapel on the right-hand from the entrance, from a design of his master *Pietro di Cortona*. In this chapel is shewn a marble pillar, which belonged, as is pretended, to the temple of *Jerusalem*, on which our Saviour commonly leaned when he taught there. In the small chapel of *S. Nicholas*, bishop of *Mira*, adjoining to this, is an admirable representation of that saint in mosaic, by *Fabio Christofori*. The cieling of the former chapel, which derives its name from a wooden cross made by *Pietro Cavallini*, is painted by *Lanfranchi*.

On the first pillar in the church, facing this chapel, at which the holy-water vessel stands, is the monument of the famous *Christina Alexandra* queen of *Sweden*, begun at the expence of *Innocent XII.* from a design of *Carlo Fontana*, and finished in 1702, under *Clement XI.* It is of white marble, with a medallion or bust of that princess in *basso-relievo*; by *Theodon*, and some brass ornaments by *Giardini*. The expence of the whole work amounted to twelve thousand *scudi*, or crowns, and the body was brought hither from the *Grotte sacre*, where it was deposited before, within three coffins, of cypress, lead, and common wood. The inscription is as follows :

*Christinæ Suecorum Reginae **
Ob orthodoxam Religionem abdicato Regno,
Abjuratâ Hæresi
Piè susceptam ac dilectâ Romæ sede eximiè cultam
Monumentum ab Innocentio XII. inchoatum
Clemens XI. absolvi curavit.
MD CC II.

‘ This monument, which was begun by *Innocent XII.* in honour of *Christina* queen of *Sweden*, who, for the sake of the true religion professed in its purity at *Rome*, abdicated her kingdom, and abjured heresy, was finished by pope *Clement XI.* in the year 1702.’

* This inscription, and some others in this work, seem to be inaccurately copied, or carelessly printed in the *German* original ; but no alterations have been made, unless where the error appeared obvious, or where the pointing was very incorrect.

Pasquin

Pasquin made so free with this royal convert, as to stile her *Regina senza Regno, Chrìstiana senza Fede, e Donna senza vergogna*. 'A queen without a kingdom, a Christian, or *Chrìstina*, without faith, and a woman without modesty.'

The cupola of the second chapel is an admirable piece of mosaic, by *Guido Ubaido Abbatino*, from a design of *Pietro di Cortona*. On the altar of this chapel is the martyrdom of *St. Sebastian*, in oil colours, by *Domenichino*. There is a very valuable piece at the second pillar facing this chapel, namely, the superb white marble monument of the countess *Matilda*, whose body, in the year 1630, was found at *S. Benedetto in Polirone*, and brought to *St. Peter's* church, by order of pope *Urban VIII*. Among the *Basso-relievo's* is seen the emperor *Henry IV.* without a crown, which is carried behind him by a boy, kneeling before pope *Gregory VII.* and kissing his feet. Over the tomb is the image of *Matilda*, a princess unhappily distinguished for her excessive attachment and devotion to the see of *Rome*. The whole work was performed by *Stefano Speranza*. The inscription is as follows:

Countess Ma-
tilda's tomb.

Urbanus VIII. Pont. Max.
Comitissæ Matildi virilis animi fæminæ;
Sedis Apostolicæ Propugnatrici,
Pietate insigni, liberalitate celeberrimæ,
Huc ex Mantuano Sanct. Benedicti
Cænobio translatis ossibus
Gratus æternæ laudis promeritum
Mon. pos. Ann. MDCXXXV.

'To the countess *Matilda*, a woman of a soul superior to her sex, the defender of the apostolical see, and equally eminent for her piety and liberality, *Urban VIII.* out of gratitude and respect to her memory, having caused her remains to be removed hither from the convent of *S. Benedetto* at *Mantua*, erected this monument of her eternal fame in the year 1635.'

Opposite to this is the monument of pope *Innocent XII.* which he caused to be made at the beginning of his pontificate, with this short inscription only:

Innocentius XII. Pont. Max.

This is perfectly agreeable to the plainness of the monument, which cost but six hundred *scudi*, or crowns. This humility appears the more singular, as, during his pontificate, he laid out eight hundred and seventeen thousand six hundred *Roman scudi*, or crowns, sterling, in ornamenting

ing this cathedral: but it is not unusual for pride to assume the appearance of an abject humility.

Capella del
Sagramento.

In the *Capella del Sagramento*, which is the third in this row, is an admirable tabernacle of *Lapis lazuli* and gilt bronze, with an angel of brass on each side of it; the whole was designed by *Bernini*.

The picture of the Holy Trinity is by *Pietro di Cortona*, who also designed the mosaic-work in the cupola, which was executed by *Abatino*. In the middle of this chapel is a large brass monument of *Sixtus V.* by *Antonio Pollajolo*, a *Florentine*. The statue of this pope lies on a low bed of state. Under the next arch is the admirable monument of *Gregory XIII.* who is represented as giving the benediction with a salamander at his feet, and on each side a statue of one of the Virtues, in the gigantic taste. These two statues, that of the Pope, the sarcophagus, and the pedestal, consist only of five vast blocks of white marble, and are finely executed by *Camillo Rusconi*, a *Milanese*. Opposite to this is the monument of pope *Gregory XIV.* without the least ornament belonging to it. On one of the large pillars, which on this side support the cupola, is a statue of *St. Jerom* in the wilderness, accounted one of *Muziani's* best performances. On the other side of the pilaster stands an old brass

Worship of Pe-
ter's statue.

statue of *St. Peter*, which is much resorted to by the vulgar, who are continually kissing its feet, and rubbing their heads against it. It is said to have been cast in the time of *Gregory the Great*, from the fragments of a demolished statue of *Jupiter Capitolinus*; and *Leo Isauricus Iconoclasta* in vain threatened *Gregory II.* that he would come and break it all to pieces. Some pretend to say that the statue did not undergo a second fusion; but that a few alterations served to make a *St. Peter* of the pagan *Jupiter*: however, I must own this conjecture seems to me not at all well grounded. The alteration made required nothing less than that the whole should be cast again; for this statue sits in a chair, with the keys in the left-hand; which lies upon its breast, and the right-hand is a little raised, with the two fore-fingers erect, as if pronouncing a benediction, a posture which agrees with no statue less than with that of *Jupiter*. Over the head is a glory, which looks more like a small cart-wheel with the nails, than the radiancy of an illuminated head.

Capella Gre-
goriana.

Farther, on the right-hand side, is the rich *Gregorian* chapel, dedicated to the virgin *Mary*, on which *Gregory XIII.* spent eighty thousand *scudi*. The architect of it was *Giacomo della Porta*; and the Pope caused the body of *St. Gregory Nazianzen*, which formerly lay in the *Benedictine* nunnery near the *Campus Martius*, to be removed hither.

In the cross isle on the right, are three altars, adorned with as many celebrated pictures; the first, by *Angelo Caroselli*, a *Roman*, is *St. Wenceslaus*, duke of *Bobemia*; the second, by *Valentin*, a *Frenchman*, represents

sents the martyrdom of the saints *Processus* and *Martinian*; and the third, by *Poussin*, is the martyrdom of St. *Erasmus*. Here, and at the altars on the other side of this isle, are several beautiful pillars of porphyry, *negro*, and *giallo antico*. On one of the altar-pieces was formerly a picture by the famous *Lanfranchi*, representing Christ walking on the sea, and holding up St. *Peter*, who had begun to sink; but in its place now stands a most excellent piece of mosaic-work, which exhibits in an infinite variety of colours twenty-four angelic and human figures. A like alteration has been made at the altar of St. *Michael* the archangel in the monument of St. *Petronilla*, by *Quercino*.

Next to this is the stately monument of *Clement X.* of which *Mattia de Rossi* was the architect: the Pope's statue was done by *Hercole Ferrata*, that of *Faith* by *Lazzaro Morelli*; Constancy is the work of *Gioseppe Mazzoli*; and the two Fames, with other ornaments, of *Filippo Carcano*; and lastly, the *basso-relievo's* on the sarcophagus are by some attributed to *Parisi*, and by others to *Leonardo Retti*. Tomb of Clement X.

The farther end of the church is taken up by the *Altare della Cattedra di S. Pietro*, where the wooden pulpit of that apostle is kept inclosed in another of gilt bronze, and supported by two of the *Greek* and two of the *Latin* fathers, *viz.* St. *Chrysostom*, St. *Athanasius*, St. *Augustin*, and St. *Ambrose*; all four are very large, and of gilt bronze, standing on four stately marble pedestals. Over the pulpit is a glory of the same metal, and in the center of it the Holy Ghost is represented in the form of a dove, with rays issuing from all parts of it. The whole work, which cost a hundred and seven thousand five hundred and fifty-one *scudi*, or crowns, was designed by *Bernini*, and cast by *Giov. Piscina*. Altare della Cattedra di S. Pietro.

Before this altar stands a large bronze lamp, made by order of *Clement XI.* who granted to all the religious orders the privilege of having the image of their founders placed here, and gave the precedency to those orders which were most expeditious in paying this honour to their founders. The *Dominicans* were the first in accepting of the Pope's indulgence. The statue of their founder is cut out of a single block of marble, which, before it came into the sculptor's hands, cost two thousand *Roman scudi*, or crowns. His countenance and attitude strongly express the vehemence and rigour which too often influence his disciples in the proceedings of the inquisition. At his left-side is a dog with a flaming torch, which is the arms of the above-mentioned formidable tribunal. *Le Gros* has eminently shewn his usual skill in this statue, which was set up in the year 1706. Opposite to it, some years ago, namely, in the pontificate of *Benedict XIII.* the statue of St. *Francis* was likewise set up here; but the other orders have not yet thought fit to take the advantage of the Pope's grant; and as the two chief places

are now taken up, it is probable the others will a long time remain vacant. As for the humble society of the *Jesuits*, I dare answer that they will be none of the first to fill one; their known maxim being *aut Cæsares, aut nihil*.

The institution of the *Carmelites*, as deriving their origin from the prophet *Elijah*, was assented to and confirmed in all the forms of law by *Benedict XIII.* yet they have hitherto delayed publicly to assert the antiquity of their order, by erecting the statue of their founder in this place.

Monument of
Urban VIII.

On the right hand, as one goes to the *Altare della Cattedra*, is the monument of *Urban VIII.* of black marble, by *Bernini*. That this pope was of the *Barberini* family may be known by the multitude of bees scattered over it; but the most ingenious devices lose their agreeableness by a too frequent repetition. Besides, nothing should have place in a mausoleum but what is solemn and grand; in other respects, the skill of the statuary is truly admirable, and especially in the two statues of Charity and Constancy.

Monument of
Paul III.

Opposite to this is the monument of pope *Paul III.* of the *Farnese* family; it was designed by *Michael Angelo*, and executed by *della Porta*. The whole work is said to have cost twenty-four thousand *scudi*, or crowns. Two marble statues, in a reclining posture, on this monument, are particularly admired; one represents Truth, or Prudence, as a woman of a mature age, and serious countenance, with a plain and modest drapery; but the other statue, representing Religion, is quite a contrast to this, being a young wanton female, with a beautiful face, and in an indolent attitude. It is said that a *Spaniard*, who, *Pigmalion* like, was enamoured of this statue, concealed himself in the church, in order to be locked in, and was detected in such indecent practices, as, in any other popish country, would have cost him his head; but as he was a relation of cardinal *Caraffa*, he came off with a reprimand only*. This, however, occasioned a light drapery of bronze, like a shift, to be added to this statue, reaching from the breast to the knees. She holds in her hand a flaming heart, and some make no scruple of saying, that this statue was designed for *Clelia Farnesia*, a daughter of pope *Paul III.* which he had whilst a cardinal. He had also a son, called *Pietro Aloysio Farnese*.

The next is the fine monument of *Alexander VIII.* which was not completed till the year 1745, and is curiously adorned with *verde antico*, and an oriental yellow marble, not unlike agate.

* A like amour of *Praxiteles* with the *Gnidian Venus* is related by *Pliny*, *Hist. Nat. lib. 36. c. 5.*

Opposite

Opposite to the altar is a picture of *St. Peter* healing the lame man at the door of the temple of *Jerusalem*, in oil colours, by *Civoli*; but being extremely damaged, it is to be replaced by another in mosaic-work.

At the *Altare di S. Leone il Grande* is a very curious *basso-relievo* on a single block of marble; it contains a groupe of eighteen persons, of whom seven are very large, finely executed in *alto-relievo*. The subject is *Leo the Great* threatening *Attila*, king of the *Huns*, with the vengeance of *St. Peter* and *Paul* (who are seen in the air with countenances full of resentment) in case he should offer to attack *Rome*. According to *Bellori*, *Alessandro Algardi*, a *Bolognese*, worked closely at this piece for the space of five years, and was rewarded by *Innocent X.* with ten thousand, or, as some say, thirty thousand *scudi*, or crowns. The figures in the front of this noble piece are almost detached from the ground, and may be called small statues; which, however, with all the rest, were cut out of one piece of marble. The next monument in order is that of *Alexander VII.* which is an admirable specimen (though not one of his best pieces) of the skill and genius of *Bernini*. The Pope is represented kneeling betwixt four large statues of so many Virtues: to one of them, which is supposed to be *Charity*, some connoisseurs object, that the breasts hang down too low; however this mausoleum is a greater ornament to the church, than the life of *Alexander VII.* was to the papal See. The *Roman-Catholics* themselves do not scruple to say, that when a cardinal he was a saint, but when he was pope he proved a devil. Near this mausoleum are several confessionals, with different inscriptions, as, *Pro lingua superioris Saxoniae, pro lingua Illyrica, pro lingua Hispana, &c.* that every one may know where to address himself to a confessor who understands his language. Formerly here also stood a brass vessel, in which, during the first persecutions, the blood of the martyrs is said to have been received; but it is now locked up in another place.

Five basso-relievo.

Vessel for receiving the blood of the martyrs.

The painting in *fresco* by *Romanelli* over the vestry-door, representing *St. Peter* exorcising a possessed person, was formerly on the other side of the church, where the monument of *Alexander VII.* now stands, and was removed hither together with the wall.

The vestry is an octagonal building, and stands a little detached from the church. Over the door, on the inside, are shewn large iron chains, pretended to have been those of *St. Peter* and *St. Paul*. Here are to be seen some valuable paintings, and abundance of reliques, most of which are, on *Easter-Monday*, exposed to public view.

Chains of Peter and Paul.

In the wardrobe adjoining to it is kept the extraordinary furniture of the cathedral; particularly a set of hangings, consisting of above thirty thousand ells of crimson damask, enriched with a gold-lace, four inches broad, and said to have cost a hundred thousand *scudi*, or crowns.

Gregory's
chapel.

Sacred earth
from an am-
phitheatre.

Fine piece of
mosaic.

The next chapel, and the first that was finished in the church, is that of *Gregory the Great*. It was built by *Clement VIII.* from a design of *Della Porta*; and from that Pope it is also called *Capella Clementina*. Under the altar lies the body of *Gregory the Great*. The altar-piece, painted by *Sacchi*, represents the story of a *Polish* ambassador desiring some reliques of the Pope, who gave him a handkerchief full of earth from *Vespasian's* amphitheatre: The ambassador expressed no small displeasure at this apparent mockery; but by a miracle instantaneously wrought by the Pope, he became convinced that this earth was impregnated with the blood of martyrs; though from history one would rather think, it must be with the blood of wild beasts.

Four of the fathers of the church, and other mosaic figures in the small cupola of this chapel, are by *Marcello Provenzale*.

Opposite to this chapel is an admirable piece of mosaic-work, of the death of *Saphyra*, containing twenty-three figures as big as the life, and in variety of habits. It was done from a painting of *Roncalli delle Pomerancie*.

Next to this is the monument of *Leo XI.* of white marble, by *Algardi*. The Pope and two of the Virtues standing by him, are bigger than the life; but what is most admired is the *basso-relievo* on the tomb, representing the submissive reconciliation of *Henry IV.* of *France* to the *Roman* church.

Opposite to *Leo XI.* lies *Innocent XI.* of the *Odeschalchi* family, with a fine monument, where *Moinot*, a *Burgundian*, has immortalized his skill in the *basso-relievo's* and other parts of the sculpture to be seen on it.

The chapel contiguous to it, dedicated to the immaculate conception of the virgin, is called *Cappella del Coro*. Here the offices which require music are solemnly performed, for which it is very well adapted. The band of music stands the Pope in five thousand *scudi*, or crowns, a year.

Under the altar is buried *St. John Chrysostom*, patriarch of *Constantinople*; and over it is a white marble *Pietà*, by *Michael Angelo*, with a crown of gold over the heads of the virgin *Mary* and our Saviour. In this chapel lies also *Clement XI.* of the *Albani* family; but his tomb has nothing remarkable.

Clement the
eleventh's
tomb.

Tomb of Inno-
cent VIII.

Further towards the main entrance of the cathedral is the monument of *Innocent VIII.* the brass statues, and other ornaments of which were cast by *Antonio Pollajuolo*. On this monument are the following words:

In innocentia mea ingressus sum, redime me, Domine, & miserere mei.

‘ I have walked in my innocence ; redeem me, O Lord, and be merciful unto me.’

And under them is this inscription :

*Innocentio VIII. Cybo Pont. Max.
 Italicæ pacis perpetuo custodi,
 Novi Orbis suo ævo inventi gloriâ,
 Regi Hispaniarum Catholici nomine imposito,
 Crucis sacrosanctæ repertæ titulo,
 Lanceâ, quæ Christi hausit latus,
 à Bajazethe Turcarum Tyranno dono missâ
 æternùm insigni
 Monumentum è vetere Basilica hac translatum
 Albericus Cybo Malaspina
 Princeps Massæ,
 Ferentilii Dux, Marchio Carrariæ, &c.
 Pronepos
 Ornatus augustiusque posuit Anno Dom.
 MDC XXI.*

‘ To the memory of pope *Innocent VIII.* of the *Cibo* Family, the constant preserver of the tranquility of *Italy*, whose happy pontificate was distinguished by the discovery of the new world ; by the grant of the title of *His Catholic Majesty* to the king of *Spain* ; the invention of the sacred cross ; and by the present of the spear which pierced our Saviour’s side, sent by *Bajazet* emperor of the *Turks*, *Alberic Cibo Malaspina*, prince of *Massa*, &c. his great-grandson, erected this monument, which he removed hither from the old cathedral, and embellished it with additional ornaments in the year 1621.’

In the next chapel is an altar-piece of the virgin *Mary*’s purification ; formerly painted by *Romanelli*, but since altered to a charming piece of mosaic, in which are represented seventeen large figures, one of them bearing a lighted torch. The last chapel in this cathedral was built by *Innocent XII.* who, that nothing might be wanting to its magnificence, ordered the admirable porphyry coffin, which is said to have contained the body of the emperor *Otho II.* to be brought hither, and converted into a font. The marble-work is by *Fontana* ; the ornaments of gilt brass

were cast by *Giardino*, and designed by *Theodon*. The baptism of Christ, on the altar, is a fine piece of painting, by *Carlo Maratti*.

Number of
pillars, altars,
&c.

In *St. Peter's* church are about a hundred and eighty large marble pillars; the square pilasters were incrusted with red marble by *Innocent X.* and adorned with white medallions or busts of the popes, and white doves, with green branches in their bills, being the arms of that pope, in *basso-relievo*. The number of altars in this church are twenty-nine; and the pavement is all over marble. Every thing here is kept with such neatness and order, that it looks like a new-built church; and upon the least appearance of any dust on the walls or cieling, people are drawn up in machines made for that purpose to take it away. The dust is not swept off, as that would be only driving it from one place to another, besides damaging the work with brushes or brooms; but is wiped off with linen cloaths. No less than fifty persons are appointed for this office. The great care observed in keeping the church clean made me wonder they should suffer birds to fly about in it, among which were some pigeons; but whether this was owing to the difficulty of catching them, or to a kind of superstitious regard to that bird, * I cannot determine. The church is somewhat dark, on account of the thickness of the walls and the smallness of the windows: For the same reason it is also damp, which is such a prejudice to the pictures on canvases or wood, that it has been found absolutely necessary, as they decay, to supply their places with unperishable pieces in mosaic work. It may not be improper here to give some account of this curious art which is so often mentioned in the description of the churches at *Rome*. That the ancients carried their representations of inlaid precious stones to great perfection, appears from *Pliny*, lib. xxxvii. where he says, That *Pompey*, in a triumphal procession, had his effigy, consisting of pearls, curiously arranged, carried in the spectacle, *veriore luxuriæ triumpho*, which was 'rather the triumph of luxury than valour', as that author adds. But this I do not take to have been the sort of work in question, which was rather what the *Romans* called *Lithostrata* or *Opera Musiva tessellata, vermiculata, sectilia*, and the artisans *Musearios*, or *Musivarios* †. The materials used by the moderns for these works are little pieces of glass of all the different shades in every tint or colour, like those of the fine *English* worsted used in needle-work.

Observations
on mosaic
work.

* The *Russians*, till the time of *Peter the Great*, scrupled to eat pigeons, because the Holy Ghost had appeared in that form. Of a piece with this, is the profound reasoning of those casuists who have begun to eat flesh on *Fridays* during the year in which the festival of the nativity falls on that day, quoting these words in the first chapter of *St. John*, 'The word was made flesh.'

† *Vide Cod. lib. x. tom. lxiv. de artificum excusatione, Spartian. in vita Pescenni Nigri, & Inscriptiones Gruterian. passim.* But the most ancient account of such kind of work is in the first chapter of *Esther*, v. 6.

The

The glass is first cast into thin cakes, which are afterwards cut into long pieces of a different thickness. Many of the pieces used in the works on roofs and cielings, which are consequently seen only at a great distance, appear to be a finger's breadth; but the finer works consist only of glass pins, if I may call them so, not thicker than a common sewing needle, so that a portrait of four feet square shall take up two millions of such pins or studs.

These pins are so closely joined together, that after the piece is polished (which is done in the same manner as looking-glasses are polished,) it can hardly be discerned to be an arrangement of an infinite number of particles of glass; but rather looks like a picture painted with the finest colours, with crystal placed before it. The ground in which these vitreous pieces are inlaid, is a paste compounded of calcined marble, fine sand, gum *tragacanth*, whites of eggs and oil. It is at first so soft, that the pieces are easily inserted, and upon any oversight, may be taken out again, and the paste new moulded for the admission of other pins or studs; but by degrees it grows as hard as a stone, so that no impression can be made on the work. This paste is spread within a wooden frame, which, for the large pieces, must not be less than a foot in breadth and thickness. This frame is fastened with brass tacks to a plate of the same metal, or to a stone slab; and as in capital pieces, which are often twenty feet by fifteen, this paste-ground must be above $\frac{3}{4}$ of a foot deep, and the pins or studs as long, it may easily be conceived of what weight such a piece must be. The pieces designed for roofs, or any distant place, are not polished; but in the altar-pieces, &c. nothing is wanting to give them the most beautiful and splendid appearance. A piece of about eighty square feet, if performed with tolerable care and delicacy, will employ eight artists for the space of two years. The studs of the several colours lie ready before the artist in cases, as the letters are laid before the compositors in a printing-house; and such is their accuracy in imitating the finest strokes of the pencil, that the only apparent difference betwixt the original painting and such a copy, is, that the latter has a much finer lustre and the colours are more vivid. All the altar-pieces in *St. Peter's* church are to be done in mosaic work; several Popes, in imitation of *Innocent XII.* having left proper funds, by will, for that purpose, which, by private legacies that are daily given, are continually augmenting. Under *Benedict XIII.* only three altar-pieces were executed in mosaic; the cathedral at *Benevento* being the favourite object of his munificence.

The cutting of the glass after fusion is performed on the top of *St. Peter's* church, and the work or the arranging and fixing of the studs is carried on in an edifice for that purpose behind the church. The studs used in
the

the old mosaic works are very large, and often covered either with silver or gold. Towards the end of the thirteenth century, at the same time that *Giovanni Cimabue* a *Florentine* (who was born in 1240, and died in the year 1300) had began the restoration of painting by his improvements in design, *Andrea Tassi* his countryman brought the mosaic work into greater vogue; having learned the art from *Apollonius* a *Greek*, who had given some admirable specimens of his skill at *St. Mark's* church at *Venice*: he likewise taught him the method of enamelling, and especially of preparing the gems and vitreous compositions for mosaic work.

This curious art has been greatly improved during these two last centuries, as may be seen by the coarse works of the old small cupola's in *St. Peter's*, where the studs are made of burnt clay, and varnished with several colours on the surface only; but they are gradually taken away to make room for the finer work of later times.

The modern mosaic must be also distinguished from the *Florentine* work, which consists of sparks of gems and small pieces of the finest marble, set together in imitation of birds, flowers, &c. as a cabinet-maker inlays a table or cabinet with variety of figures in wood of different colours; hence it is called *Pietre pretiose commesse*.

But it is not sufficient to take a view only of the cathedral of *St. Peter's*, and the vaults under it; its upper parts present such objects, that no traveller can grudge the labour of going up to the globe or ball on the top. The first winding ascent or stair-case, if I may term it so, which begins not far from the *Capella del Coro* is without steps, so that a horse may go up and down; the chief reason of this contrivance was, that the provisions for the workmen who lived above, and materials for building the church, might be more conveniently carried up by asses. At the door of this place the porter requires every one's sword, which, on coming down, is redeemed for a *paolo* or six-pence. This is the only fee permitted to be taken, according to an inscription engraven on the wall; yet here and there in the upper parts of the edifice one meets with those who break through that order. Underneath the ascent are several men employed in beating of *Gesso* (which is the worst sort of *gypsum* or stone plaster, the best being called *Stucco*;) and this they do either by way of penance, or to procure a dispensation which they have not money to purchase. After going up the first ascent and about two hundred and eighty steps higher, one enters into a gallery within the church near the roof. This gallery has no ballustrade, but is broad enough to walk in without any danger. From this place the extraordinary size of the mosaic images appears, which, from the pavement below, seem to be only of the natural dimensions; to mention one instance, *viz.* the length of *St. Peter's* keys, which is no less than thirty-three

three *Roman* palms. The inner gallery of the cupola is still much higher than this.

Here may be also seen the true dimensions of those gigantic statues of Christ and his apostles over the frontispiece. In *August*, 1729, the head of *St. Matthew's* statue was struck off by a flash of lightning; but the faint was not suffered long to remain in a mutilated condition. The dome of the grand cupola may properly be said to be double; the stair-case runs above the inward dome for fifty-eight steps, while the outward dome, or cupola is seen above; the concavity of which answers to the convexity of the dome beneath. Twenty-two steps higher brings one to the outward gallery of the cupola, round which there is an iron ballustrade. Here are fine pillars round the cupola seven common spans and a half round, and twenty-four spans high, without the pedestals. Betwixt these pillars are glass-windows, which admit the light into the great cupola; they also support the inner dome, over the convexity of which one ascends twenty-three steps higher, holding by a rope, instead of a ballustrade.

*Largeness of
the statues on
the roof.*

Here also one climbs between the concave and convex domes, which brings one to the top of the great cupola, and the lanthorn, which has an opening towards the city. This part, in the evening of *St. Peter's*-day, is illuminated with nine lamps: from hence there is a prospect of the sea, though it be forty *Italian* miles distant from *Rome*. On the wall is the following admonition:

Quicumque ausu temerario præsumserit sacrosanctum hunc locum, quo modo libet, coinquinare, indignationem Dei Omnipotentis, ac Beatorum Petri & Pauli, Apostolorum ejus, noverit se incursum, & in alias corporales pœnas arbitrio Sac. Congregat. Rev. Fabricæ, &c.

‘Whoever shall presume in any manner to pollute this sacred place, let him know that such impious rashness shall incur the wrath of Almighty God, and of his blessed apostles *St. Peter* and *St. Paul*, besides corporal penalties, to be inflicted at the pleasure of the sacred commission for managing all the concerns of this august and venerable edifice.’

This caution is repeated likewise in the *Italian* language.

From hence one ascends a wooden ladder of fourteen, and then another of iron with twelve steps, by which, and through a very narrow aperture, one comes at length to the copper ball on the top of the cupola, which, it is said, will contain two-and-thirty persons; but it is hardly capacious of such a number, unless they were stowed like ballast in a ship. The diameter, taken by the iron cross hoops which bind this work together,

gether, is twelve common spans, or near eight feet; but others make the diameter eleven *palmi*, or eight *English* feet, and one third. This ball, and the cross on the top of it, which is nineteen *palmi*, or fifteen *English* feet and a half high, were cast by *Sebastiano Torrisani*. According to the computation of Mr. *Tarade*, chief engineer to the *French* king in *Alsace*, published at *Paris* in 1713, this globe is about six *toises* * lower than the top of the tower at *Straßburg*.

Whoever is desirous of an authentic and accurate account of the whole structure of *St. Peter's* church at *Rome*, will be completely satisfied in the *Architettura della Basilica di S. Pietro in Vaticano*, *Opera di Br. Lazari, M. A. Bonarota, Carlo Maderni & altri famosi Architetti, intagliata da M. Ferrabosco, Roma 1684, fol. cum figuris*; in *Fontana's* *Latin* and *Italian* works, published in folio 1694, with fine copper-plates; *Il Tempio Vaticano e sue Origine con gli Edificii più conspicui antichi e moderni*; in the learned Jesuit *Bouanni's* *Historia Templi Vaticani, Romæ, fol. 1700*; and likewise in the Jesuit *Donato's* treatise *de Urbe Roma, lib. iv. c. 9*.

Any person duly visiting this church, obtains every time an indulgence for six thousand years, which is the less doubted by those who believe *St. Peter* to be the door-keeper of the kingdom of heaven, whose goodwill must certainly go a great way towards an admittance there. This patron of the cathedral was pleased, in a miraculous manner, to cause a spring to flow near it towards *St. Martha's* church, the water of which is used in the Pope's bakehouse near the *Vatican*; and his Holiness's bread is accounted the best in all *Rome*.

The best bread
in Rome.

Largeness of
the Vatican
palace.

Adjoining to *St. Peter's* church, on the north-side, is the spacious palace of the *Vatican*, in which are twelve thousand five hundred and twenty-four rooms, or apartments; and the governor assured me, that in this palace there are eleven thousand two hundred and forty-six chambers, twenty-two courts, and twelve hundred hearths or fire-places. No traveller can be supposed either to have opportunity or inclination to examine into the truth of this account, so that we must depend on the veracity of the Pope's officers and domestics; and their authority for what they advance is the wooden model of this palace, which at present is not to be seen; *Clement XI.* upon his exaltation to the papal dignity, having appropriated to himself the room wherein it stood, along with some other models. It was very much damaged by the removal, and is not yet repaired; so that it is kept locked up, and is never shewn to strangers. The loss of the model of *St. Peter's* cathedral, by *Antonio Sangallo*, is justly to be lamented, as it was a work of such accuracy and beauty, that it cost above thirty thousand *scudi*, or crowns. Though

* Thirty-six feet.

this may appear a vast sum for such a piece of work, yet is it far short of what the king of *Portugal* laid out in a model of this same cathedral; in which every particular ornament to be seen in the original, was represented in miniature, even to the gems, &c. The whole expence of this admirable model is said to have amounted to near a hundred thousand dollars*.

This palace having been built and enlarged at different times, there is no proportion or symmetry observed in its several parts; and to avoid damaging the fine area before *St. Peter's* church, it has not so much as a portico in front. The entrance to it on that side next the church is near the above-mentioned statue of *Constantine the Great*, by *Bernini*. The fine marble steps there, by the same architect, lead to the *Sala regia*, and the adjoining apartments. Further on the right-hand-side of the great area is another entrance, where the *Switzers* have their main guard; and over the door is a mosaic-work of the virgin *Mary*, with *St. Peter* and *St. Paul*, by *Fabio Christofori*, but designed by *Gioseppe d' Arpino*: from hence, by ascending a pair of stairs, which lead to the grand apartments of this palace, one has a view of three galleries over each other, in which *Raphael* immortalized his name by his amazing skill. The middle gallery leads into an apartment, which at present is made use of for a conclave, and is called *Le Loggie*, and also *Raphael's Bible*, on account of the histories of the Old and New Testament, painted here by *Raphael*. The roof of this gallery is not of an equal height, but is divided into several vaulted compartments, terminating at every pillar or window, and every compartment is filled with exquisite paintings in *fresco*. One cannot see without concern such pieces exposed to the dust, &c. There goes a story, that *Raphael*, having on three of these compartments represented the three first days of the creation, once found means (notwithstanding all *Michael Angelo's* precaution) to get into *Sixtus the fourth's* chapel (the cieling of which *Angelo* was then painting) where he was struck with astonishment at the majesty in which this painter had represented God the Father; but made use of the design to his great advantage in the prosecution of his work. This may serve as an instance, to shew that the greatest masters may often learn something from their inferiors. *Michael Angelo* excelled in sculpture more than he did in painting, and is by no means to be placed on a level in that art with *Raphael*. The latter was of a mild, affable, and generous disposition, in so much that these amiable qualities appear conspicuous even in his manner of designing and painting; especially in this piece. No Christian should attempt any representation of the Deity, as it is con-

Galleries of
admirable
paintings by
Raphael.

Remark on
the representa-
tion of God
the Father.

About 23333*l.* 7*s.* 4*d.* sterling.

trary to his exprefs command; but if, like the pagans, some *Anthropomorphists* must needs have a visible image of their incomprehensible Creator, a countenance which strikes the mind with reverence and awe seems to me more proper than one like this of *Raphael's*, where beauty and mildness excite only complacency and delight *.

Fine paintings. Among these pieces, the portrait of *Eve* is much admired by all connoisseurs, and is known to have been executed by *Raphael's* own hand; who is allowed indeed to have designed the other figures: but whether he also painted them is much questioned, there being reason to think that *Julio Romano* and *del Colle* had a share in most of them. The judgment of *Solomon* is a capital piece, as is also the Lord's-supper, where the faces of all the disciples are in view, though they sit at a square table; the latter is attributed to *Raphael*, and the former thought to be *Julio Romano's*. In the story of *Bathsheba* there is a great impropriety in making her bathe herself in the sight of *David's* army. In the other galleries are paintings by *Pellegrino Modanese*, *Giovanni Modanese*, *Raphael di Reggio*, *Paris Nogari*, *Mascherino*, *Giov. Paulo Tedesco*, *Perino del Vaga*, &c. Those who admire fine prints cannot but be pleased with the collection of fifty-five half-sheets of imperial paper, sold by *Rossi* at Rome, not far from *Santa Maria della Pace*, for four *scudi*, under the title of *Le Loggie Vaticane, coll' Istorie del Vecchio e nuovo Testamento, col Profeta Esaia (e il deposito di Raffaele inventato e dissegnato da Carlo Maratti) intagliate in acqua forte da Pietro Aquila, e Cesare Fantetti*.

Painting by
Raphael, in
the Camera
della Signa-
tura.

But the place where *Raphael's* skill shines in its greatest glory is the *Camera della Signatura*, and the three rooms adjoining to it. The former apartment was finished in 1511, and in it are four large pieces, being emblematical representations, 1. Of the chief articles of the *Romish* faith, viz. the Trinity, the Mediation of Christ, Transubstantiation, a future state, &c. 2. Of the Sciences, and progress of the human mind in philosophy, mathematics, and astronomy; on which account this piece is usually termed the *school of Athens*. 3. Of Poetry, and mount *Parnassus*. 4. Of Justice, Prudence, and other moral virtues.

In the next apartment, one cannot but observe a gross piece of flattery, in the history of *Heliodorus*, where pope *Julius II.* is represented driving the enemy out of the ecclesiastical state. Another picture in this chamber

* Our author does *Raphael* great honour by this criticism, which, indeed, is not much to his own credit, as it favours a little of the *Calvinistical* sourness. Surely the painter could not infuse too much mildness and complacency, goodness and serenity into the countenance of that Being, whose mercy is over all his works, when he was exerting the beneficent act of creation, and communicating happiness to a new race of beings; not that I approve of such representations, but would only justify the propriety of the painter's design, upon a supposition that the Supreme Being could be made visible to mortal eyes, or represented by the finest strokes of the pencil.

is accounted the best for colouring of any that *Raphael* ever painted. The subject of this piece is a pretended miracle which happened at *Bolsenna* in 1264, in the reign of pope *Urban IV.* where a wafer was visibly changed into blood for the conviction of an officiating priest, who doubted of the doctrine of transubstantiation; in which *Julius II.* again represents the person of *Urban IV.* and appears in great pomp. The emotions of the spectators at such an awful event, and especially the astonishment and dread of the priest, together with the simplicity and extreme surprise visible in the countenance of the Pope's *Swiss* guards, are imitably expressed by the painter. The Pope is the only one without any marks of fear or surprise; which, it is said, was designedly done by the artist.

The third piece of painting in the second apartment shews *Attila* Other paintings. king of the *Huns* restrained from making any farther inroads upon the *Roman* territories by *Leo's* bold speech to him, seconded with a vision from heaven. The fourth is a most admirable piece representing *St. Peter* delivered out of prison, intended as an allusion to the imprisonment of *Leo X.* before his exaltation to the papal dignity, when he was taken prisoner at the battle of *Ravenna*, from whence, however, he found means to make his escape.

On the cieling are four smaller pieces by *Raphael*, viz. 1. God appearing to *Moses* in the flaming bush. 2. The deluge with *Noah's* ark. 3. *Abraham* going to offer up his son *Isaac*. 4. *Jacob's* vision of the mystic ladder. In the next apartment are the following pieces also by *Raphael*. 1. Pope *Leo* vindicating his conduct before *Charles the Great*. 2. The coronation of *Charles the Great* at *Rome*. 3. Pope *Leo IV.* by his benediction and making the sign of the cross, extinguishing a dangerous conflagration at *Rome*. 4. The victory gained by *Leo IV.* against the *Saracens* in the harbour of *Ostia*. These and the pieces above-mentioned by *Raphael* are all painted *in fresco*. *La Sala di Constantino* was to have been painted by him in oil colours: but he died while he was making the necessary preparations for it; having just painted the transfiguration of Christ on the mount, *il piccolo Farnese*, and finished his inestimable *Cartons* or patterns for tapestry, consisting of seven pieces of scriptural history, now in *Hampton-Court*, a palace belonging to the king of *Great Britain*: These *Cartons* are, by some judges, preferred to all the paintings in the *Vatican* *. The designs of the *Sala di Constantino* were *Raphael's*, and the painting, though not executed with the most judicious alterations, by *Giulio Romano* and *Francesco Penni*, who, in imitation of the other apartments, I suppose for sake of uniformity, have painted it *in fresco*. The

Sala di Con-
stantino.

* See *Richardson's* treatise on painting and sculpture.

four chief pieces of history represented here are, 1st. *Constantine the Great's* vision of the refulgent cross in the air, a passage in history against which some weighty objections still lie; and the painter is blamed for the frivolous adulation of introducing into such a serious piece a droll mishapen dwarf of cardinal *Hyppolyto de Medicis*, and likewise for the anachronism of displaying the cross in many of the ensigns of *Constantine's* army. The second, which is a very large piece, represents the battle between *Constantine the Great* and *Maxentius*, in which the former was victorious. The third is the baptism of *Constantine the Great*, but without the appearance of any water, in which the emperor should properly stand. The fourth is the so much boasted donation of the city of *Rome* by the same *Constantine* to pope *Silvester*, in which solemnity I see little need of the addition of a naked boy riding upon a dog.

Concerning the designs of *Raphael* and his other paintings in the *Vatican*, farther satisfaction may be had in *Bellori's Descrizione delle imagine dipinte da Raffaele d' Urbino nelle Camere del Palazzo Apost. Vaticano*, published at *Rome* in 1695, and in *Richardson's Treatise on Sculpture and Painting*.

Fine picture
upon alabaster.

It is a great disadvantage to the paintings in the *Vatican* palace, that they are placed either in darkish rooms, or in an improper light. In other apartments near the *Signatura* are very valuable pieces by *Peruzzi*, *Vasari*, *Perino del Vago*, *Mutiano*, *Domenichino*, &c. In one chamber is a drawing in crayons on the wall, by *Carlo Maratti*, of *Christ* in the manger; the picture done from this design is in the *Quirinal palace*. In another chamber is the virgin *Mary* by *Gioseppe d' Arpino* on a pellucid alabaster, where the natural colour and veins of the alabaster contribute not a little to the propriety of expression; so that this piece is very highly esteemed both as a work of nature and art. In the apartment where formerly pope *Pius IV.* lived, are shewn some good paintings of the two *Zuccari's*, *Baroccio*, *Gherardi*, &c. The *Pietà* which *Pietro di Cortona* painted by order of *Urban VIII.* is no longer in being; but over the door is a fine piece by *Muziani*, representing the *manna* falling into the camp of the *Israelites*. When all the doors are open there is a beautiful vista of five hundred common paces through pope *Pius's* apartment and the large gallery to the *Belvedere* fountain. I speak here of the gallery built by *Gregory XIII.* over the library, which was designed by *Michael Angelo*, and painted by *Paris Nogari*, *Marco di Faenza*, *Giov. di Modena*, *Giacomo Semenza*, *Ottaviano Mascherino*, and *Lorenzino da Bologna*. The geographical draughts of the Pope's dominions in *Italy* and the country of *Avignon* were performed by father *Danti Perugini*, a *Dominican* monk, thoroughly versed in this science. The historical piece in the center of the ceiling representing *Christ* commanding *Peter* to feed his

Painting in
the great hall
of Gregory
XIII.

his sheep, is by *Romanelli*. This gallery is ninety geometrical or two hundred and thirty-three common paces in length; and adjoining to it is another gallery of ninety, and adjoining to this again another of fifty common paces. In the former are several designs by *Domenichino*, and in the latter several busto's of the ancient philosophers and poets; a copy of the first celestial globe made in *Greece*, the original being in the palace of *Farnese*, and the *Circensian* games in *basso-relievo* on an antique coffin of white marble. From this last gallery an open walk of an hundred and eight paces in length leads to the fountain. In the adjoining apartments are eight antique pieces of mosaic work separately placed in the wall, having been dug up in 1711 in the *Sabine* gardens on mount *Aventine*. Two of these are hunting pieces, two others exhibit wild beasts fighting; one has several *Bacchanalians*, and the rest festoons, foliage, and birds. In the apartments are fine prints of the above-described pictures of *Raphael* in the *Loggie*, with some fine pieces in *fresco*, which, with the walls, were brought hither from other places. Here is also kept a model of *St. Peter's* church, as it was to have been built from *Bramanta's* design: but 'tis not a very extraordinary performance; for the model of the temple of *Solomon* lately shewn at *Hamburg* and *London* infinitely exceeds it. From hence a triangular stair-case of *Bramanta's* contrivance, leads to a balcony which affords a glorious prospect; it is also adorned with twenty antique pillars of several beautiful kinds of marble, some of which, when struck with a key, ring like brass or other metal. In this part of the palace is shewn pope *Benedict* the thirteenth's summer apartment. This consists of one small room, which served him for dining-room, study, and audience-chamber, and a little closet; where, by way of amusement, he had several watches lying upon a plain wooden stand near his bed, which consisted only of a matrafs laid upon boards, without any curtains or feather-bed. In a small chamber adjoining to this lay his chaplain, who was no better accommodated himself. Instead of splendid hangings, some prints of scriptural stories, and of the life of *St. Dominic* were all the ornaments of this apartment. The summer apartments of the other Popes are usually hung with crimson silk damask, and those for winter are hung with velvet. As to the other furniture all I shall say is, that in most of the rooms are to be seen several wooden chairs and benches painted and varnished with green, which, under all the revolutions of the state, remain unaltered; only on the accession of a new pontiff to the papal chair, the name and arms of the deceased Pope painted on them are erased to make room for those of his successor. The cardinals and embassadors at an audience, sit on chairs; and princes, on the like occasion, sit upon three cushions laid upon one another; whilst persons of an ordinary class kneel. In the audience-chamber on each side of

*Ceremonial at
an audience of
the Pope.*

of the papal throne is a red stool for kings, as we were told ; but for these two last centuries crowned heads do not seem to court that honour ; even the *Pretender* to the *British* crown never had any other than private audiences of the Popes, and then he sits in an armed chair. His son, who is stiled at *Rome* the prince of *Wales*, sits likewise on a common chair, but takes place of all the cardinals.

Stair-cases
without steps.

Several of the stair-cases, (if they may be called so) of the *Vatican* palace are either without, or with very low steps, so that wood, water, and other necessaries may be brought up or carried down by asses.

Vestry or
wardrobe.

In the back part of the *Vatican* is the vestry or ward-robe, which is very well worth seeing on account of the pictures, altar-furniture, and vestments kept there, though the most valuable things have been removed from hence to the castle of *St. Angelo*, where they are kept so strictly, that it is not easy to have a sight of them.

La Sala Cle-
mentina.

In the farther part of the palace is the *Sala Clementina*, where at present are the *Swiss* guards, which derives its name from the founder Pope *Clement VIII.* The architects were *Della Porta* and *Fontana* ; the cieling and painting *in fresco* were done by *Giovanni del Borgo*, the other pieces by his brother *Cherubino* and *Baldassar Bolognese*.

La Sala Re-
gia.

La Sala Regia, which is also called *Paolina* from *Paul III.* was built from a design of *Antonio Sangallo*, and its admired *stucco* work was done by *Perino del Vaga*, *Daniele di Volterra* and *Prospero Bresciano*. Over a door in this hall is a portrait of one of the Popes, painted by *Vasari*, who is represented denouncing his anathema's against hereticks. The famous sea-fight against the *Turks* at *Lepanto* in the pontificate of *Pius V.* is the joint work of *Frederico* and *Tadeo Zuccari*, *Donato de Formello* and *Livio Agresti*. Opposite to it is painted *in fresco* like the rest, the emperor *Frederick Barbarossa*, by *Gioseppe Salviati*, kneeling before his Holiness, with the Pope's right foot upon his shoulder, with this inscription :

The emperor
Frederick
Barbarossa
is at the feet
of the Pope.

Alexander Papa III. Friderici Primi Imperatoris iram & impetum fugiens abdidit se Venetiis ; cognitum & à Senatu perhonorificè susceptum, Othone Imperatoris filio navali prælio a Venetis victo captoque, Fridericus pace facta supplex adorat fidem & obedientiam pollicitus. Ita Pontifici sua dignitas Venetæ Reipublicæ beneficio restituta MCLXXVII.

‘ Pope *Alexander III.* flying from the wrath and violence of the emperor *Frederick I.* concealed himself at *Venice*, where, being known, he was entertained with all due honour by the senate ; and soon after *Otho*, the emperor's son, being defeated and taken by the *Venetians* in a sea-fight, *Frederick*, at the conclusion of a peace, submissively promised obedience and fidelity to the holy see. Thus by the kind assistance of the republic of *Venice* the Pope recovered his dignity in the year 1177.’

Nani

Nani, in the tenth and eleventh book of his *History of Venice*, tells us, that upon a misunderstanding betwixt *Urban VIII.* and the republic of *Venice*, this inscription, so much to the honour of the republic, was effaced, by that Pope's express order, who alledged that the fact was false; but *Innocent X.* upon a reconciliation with the *Venetians*, restored the inscription, as a monument of gratitude, and containing nothing but the real truth. This shews that the friendship or resentment of a Pope, notwithstanding his infallibility, can make white black, and black white.

Why the above inscription was once effaced.

There is a recent instance of an alteration made in a public inscription on account of an alteration in the state of affairs, in the gallery at *Versailles*, where, a few years ago, among the achievements of *Lewis XIV.* was represented his expedition against *Holland*, with this inscription:

Another instance of altering of former inscriptions.

La Resolution prise de chatier les Hollandois 1671.

‘ The resolution taken of chastizing the *Hollanders*, 1671.’

But while some alterations were making in the building, the *Dutch* envoy took the opportunity to represent how agreeable it would be to the republic, if the above-mentioned expedition of his majesty were expressed in softer terms. Accordingly, on account of the harmony then subsisting betwixt *France* and *Holland*, the request was complied with, and the inscription was altered to.

La Resolution prise de faire la Guerre aux Hollandois 1671.

‘ The resolution taken for entering into a war with *Holland*, 1671.’

The painting over another door representing *Charles the Great* ratifying to the Pope the donation made by king *Pepin*, is the work of *Taddeo Zuccari*. Here is also *Vasari*'s piece of the perfidious massacre of *Paris*, which has its name from *St. Bartholomew's-day*, on which it was perpetrated. Formerly these words were inscribed under it:

Massacre of Paris.

Strages Hugnotorum.

‘ The slaughter of the *Hugonots*.’

And on the other side:

Necem

Necem Coligni Rex probat.

‘ The king approves of killing *Caligni*. ’

But *Rome* itself seems to be ashamed of that execrable inhuman procedure; this inscription having some years ago been covered with a little gilded border. This, however, will remain in history as an indelible blot on *Gregory the Thirteenth's* character, namely, that he applauded those bloody nuptials of *Henry of Navarre*, by a medal he caused to be struck, which on one side had this legend :

Ugonottorum strages.

‘ The slaughter of the *Hugonots*. ’

Under a smaller picture (near that mentioned above) where the wounded admiral *Caligny* is carried along, these words are still legible :

Caspar Colignius Amiralius accepto vulnere domum defertur. Gregorio XIII. Pontif. Max. MDLXXII.

‘ Admiral *Coligny* being wounded, is carried to his own house, *Gregory XIII.* being Pope, 1572. ’

Over-against this is a person half naked, which was without doubt intended for *Henry IV.* of *France*, in a submissive posture before the Pope. Some of the inscription under this picture has likewise been erased ; all that remains of it now is,

Gregor - - Ecclesia - - supplicem & pœnitentem absolvit.

Sala Ducale.

Over the door of the *Sala Ducale* is an angel holding the keys, by *Lorenzino di Bologna* ; and another by *Raffaele da Reggio*, holding the papal crown. In this apartment, which was designed by *Bernini*, the Pope, on *Maunday-Thursday*, washes the feet of thirteen poor priests of different nations. The stucco-curtain, which seems tied to the ceiling, in the middle, where formerly stood a partition, is so naturally executed, that it has all the appearance of white silk, embroidered and fringed with gold. Here the Pope also holds consistories, and gives audience to the embassors of crowned heads.

The

The *Sala Regia* opens into the chapel of *Sixtus IV.* and is a spacious room, with a beautiful pavement of inlaid marble. Behind the hangings, on the left side of the papal throne, is a closet, with a small window, for the *Pretender* to be present at any solemnities. These hangings, which are made from *Raphael's Cartons* at *Hampton-Court* and the imperfect remains of five others, are a considerable ornament to the place on the principal festivals. The prophets, sibyls, and other paintings *in fresco* on the cieling, are by *Michael Angelo*; but the piece most admired here is that of the last judgment, over the altar, by the same artist. The painter has introduced such a multitude of figures, with their limbs and attitudes so accurately delineated, that one would imagine his chief intention in this piece was, to display his exact knowledge in Anatomy. But this exact imitation of nature occasioned so many indecent nudities, that it was afterwards thought proper to cover many of them with a kind of drapery. Another oversight not less inexcusable is, that in this subject, of all others the most solemn and important, the heathenish fables of *Charon* and *Minos* are introduced.

This chapel is something dark, so that one has not a distinct view of the small figures painted on the roof. The smoke of the wax tapers and lamps has also much soiled the picture of the last judgment.

Another door of the *Sala Regia* opens into the *Capella Paolina*, where is to be seen a piece of the crucifixion of *St. Peter*, by *Lorenzino da Bologna*; and the conversion of *St. Paul* by *Michael Angelo*; the cieling was painted by *Federico Zuccaro*.

In the *Palazzo Vecchio*, or old *Vatican* palace, of which I have already described the principal apartments, is the famous *Vatican library*, which was removed hither by order of pope *Sixtus V.* The anti-chamber, where the sub-librarians and copists generally are, is adorned with some good landscapes, by *Paul Bril*, with the pictures of several cardinals who have been librarians here. Of late, none but members of the sacred college are invested with the office of chief librarian, to which is annexed a salary of an hundred *scudi d'oro*, or golden crowns per month. His chief deputy has, besides an allowance of bread and wine, six hundred *scudi*, or crowns a year; and the other under-librarians a hundred and fifty crowns each. *Holstenius*, *Allatius*, father *Laurea* and *Henry Noris* (the two last of whom were afterwards cardinals) were sub-librarians here, and discharged their trust with great applause.

The first gallery, of which there are three, is two hundred feet long, and about sixty broad. On the right-hand, above the books, are seventeen pieces, of general councils, painted by *Henry Flamand*, with inscriptions under them, to shew the principal decrees of each council. On the left hand are painted the most famous libraries of antiquity, with

inscriptions likewise under them. Under the *Hebrew* library, which is the first in order, are the following words :

Moyſes librum Legis Levitis in Tabernaculo roponendum tradit. Eſdras, Sacerdos & Scriba, Bibliothecam ſacram reſtituit.

‘ *Mofes* gives the book of the law to the *Levites* to be depoſited in the tabernacle. *Eſdras* the prieſt and ſcribe reſtores the ſacred writings.’

Under the library of the apoſtles :

S. Petrus ſacrorum librorum theſaurum Rom. Eccleſ. aſſervari jubet.

‘ *St. Peter* delivers the treasure of the Scriptures to be kept in the church of *Rome*.’

On the pillars in the middle of the gallery are painted the firſt inventors of letters, and among theſe *Adam* leads the van, who is ſtiled,

Divinitus edoctrus, primus ſcientiarum & literarum inventor.

‘ The firſt inventor of letters and ſcience, being divinely inſpired.’

Next come the ſons of *Seth*, with a revival of the old fable of *Seth’s* pillars, to which the inſcription alludes :

Filii Seth columnis duabus rerum cœleſtium diſciplinam inſcribunt.

‘ The ſons of *Seth* inſcribe on two pillars the principles of aſtronomy.’

Under *Pythagoras* are theſe words :

Pythagoras literam Y ad humanæ vitæ exemplum invenit.

‘ *Pythagoras*, as an emblem of human life, invented the letter *Y*.’

The emperor *Claudius* is honoured with the following inſcription :

Claudius Imper. tres novas literas adinvenit.

‘ The emperor *Claudius* invented three letters which were added to the *Roman* alphabet.’

In

In this gallery are also the principal actions of *Sixtus V.* finely painted in fresco, by *Baglioni*, from designs of *Viviani*; and among others, *Fontana* presenting to him the plan of this library, with these words under it:

Sixtus V. P. M. Bibliothecæ Vaticanæ ædificationem præscribit.

‘Pope *Sixtus V.* orders the *Vatican* library to be built.’

Here are also two inscriptions cut in marble, in one of which an anathema is denounced against those who shall wrong this library; the other gives an account of its foundation. The first is as follows:

Sixti V. Pontif. Max. perpetuo hoc Decreto de libris Vaticanæ Bibliothecæ *Inscriptions.*
conservandis, quæ infrà sunt scripta, hunc in modum sancta sunt, inviolatèque observantur.

Nemini libros, Codices, Volumina hujus Vaticanæ Bibliothecæ ex ea auferendi, extrahendi aliove asportandi, non Bibliothecario, neque Custodibus, scribisque, neque quibusvis aliis, cujusvis ordinis, fas esto. Si quis secus fecerit, libros, partemve aliquam abstulerit, extraxerit, erepserit, rapseritque, concerpserit, corruperit dolo malo, illicò a fidelium communione ejectus, maledictus, anathematis vinculo colligatus esto. A quoquam præterquam a Romano Pontifice ne absolvitor.

‘It is enacted by this perpetual decree of pope *Sixtus V.* for the preservation of the books in the *Vatican* library, that the prohibition and penalty underneath be inviolably observed and put in execution.

‘No person, whether librarian, keeper, copist, or of what rank or calling soever, shall be permitted to take any books or manuscripts belonging to the *Vatican* library, and carry them elsewhere. Any one that acts contrary to this decree, by taking away, stealing, tearing, or maliciously spoiling any book, or part of a book, he shall immediately be excommunicated, cursed, and anathematized; nor shall such offender be absolved by any but the Pope himself.’

The other runs thus:

Sixtus, Pontifex Maximus, Bibliothecam Apostolicam, a Sanctissimis prioribus illis Pontificibus, qui Beati Petri vocem audiêrunt, in ipsis adhuc surgentis Ecclesiæ primordiis inchoatam, pace Ecclesiæ redditâ, Laterani institutam, a posterioribus deinde in Vaticano, ut ad usus Pontificios paratior esset, translata, ibique a Nicolao Quinto auctam, a Sixto Quarto insigniter ex-
cultam,

cultam, quo fidei nostræ, veterum Ecclesiæ disciplinæ rituum documenta omnibus expressa, & aliorum multiplex sacrorum copia librorum conservarentur; ad puram & incorruptam fidei veritatem perpetuâ successione in nos derivandam, toto terrarum orbe celeberrimam, cum loco depresso, obscuro & insalubri sita esset, aucto peramplo vestibulo, cubiculis circum & infrâ, scalis, porticibus, totoque ædificio a fundamentis obstrueto, subselliis, pluteisque directis, libris dispositis, in hunc editum, perlucidum, salubrem, magisque opportunum locum extulit, picturis illustribus undique ornavit, liberalibusque doctrinis & publicæ studiorum utilitati dicavit. Anno MDLXXXVIII. Pontificatus ejus anno III.

‘ This apostolical library, begun in the very infancy of the church
 ‘ by these holy primitive Popes, who heard the voice of the blessed
 ‘ St. Peter, and on the restoration of the peace of the church established
 ‘ in the *Lateran*, was afterwards, for the greater conveniency of the
 ‘ reigning Popes, removed into the *Vatican*; where it was augmented
 ‘ by *Nicholas V.* and received very noble improvements from *Sixtus IV.*
 ‘ And that the records of our faith, and the rites and discipline of the
 ‘ ancient churches might be known to all, and a variety of sacred books,
 ‘ tending to the perpetual preservation of the pure and uncorrupted faith,
 ‘ so famous throughout the whole world, might be preserved, this
 ‘ structure, which before stood in a low, obscure, and unhealthy situa-
 ‘ tion, was entirely rebuilt by *Sixtus V.* for the public benefit, and pro-
 ‘ motion of learning, with the addition of a very spacious portico, and
 ‘ rooms under and adjoining to it, together with a stair-case, benches,
 ‘ and desks, in this lofty, airy, salubrious, and more convenient situation.
 ‘ He also adorned it with excellent paintings, and consecrated it to the
 ‘ study of literature and the sciences in the year 1588, and the third of
 ‘ his pontificate.’

Statues of
Aristides and
St. Hippoly-
tus.

Image of a
 vestal virgin.

At a little distance from the entrance are two old marble statues, brought hither by *Pius IV.* one is that of *Aristides*, the worthy *Athenian*, and the other of *St. Hippolytus*, bishop of *Porto*. At the end of this gallery is an antique marble, representing a vestal virgin drawing with a slight cord the ship in which the *Mater Deum*, or the Mother of the Gods, was brought to *Rome*; and under it is this inscription :

Matri Deum & Navi Salviæ
Salviæ voto suscepto
Claudia Syndicke
D. D.

Among

Among the curiosities generally shewn to strangers who are supposed to have any learning, is a manuscript *Virgil*, written in the *Literæ unciales*, and supposed to be of the fourth or fifth century. The title is, *Virgilii Fragmenta, quæ primo Jo. Joviani Pontani fuerant, postea Petri Bembi Card. deinde Fulvii Ursini. Vid. ejusd. Fulvii lib. Inventar. fol. 25.* The historical pictures in this manuscript have been published in copper-plates by *Bartoli*, and with an elegance far beyond the original. The text is not without some palpable errors. Here is also a manuscript of *Terence*, with representations of the *personæ* or masques used on the stage by the ancient comedians. The manuscript of *Henry VIII. king of England, de Septem Sacramentis*, is very neatly written, with this distich at the end :

*King Henry
the eighth's
book of the se-
ven sacra-
ments.*

*Anglorum Rex Henricus, Leo Decime, mittit
Hoc opus & fidei testem & amicitiae.*

Henricus.

‘ This book *Henry* king of *England* sends, as a testimony of his faith,
and his friendship for pope *Leo X.* *Henricus.*’

The love-letters of that prince to *Anne Boleyn* are by *Burnet* acknowledged to be of the king's own writing. Here are also shewn some leaves of the ancient paper made of the rind of trees ; some *Roman Pugillares*, or writing-tablets ; a manuscript of *Pliny's Natural History*, with excellent pieces in miniature ; another of *Dante's* works ; the original of *Minutius Felix's* treatise *De errore profanarum Religionum* ; several breviaries, missals, and martyrologies, beautifully written. Some of them are finely illuminated, especially *Julius Clovius* ; twelve folios, being the original of cardinal *Baronius's Annals* ; a *Greek* manuscript of the *Alexandrian Chronicle* ; some manuscripts of *Onufrius*, *Ligorius*, *Thomas Aquinas*, *Carlo Borromeo*, &c. A *Hebrew* translation of *Clement* the eleventh's *Homilies*, an admirable piece of penmanship, a book of hieroglyphical figures, a very old fragment of *Dion's* history, and a great number of *Chinese*, *Arabic*, and other oriental manuscripts. The most important of all, in my opinion, are, a *Greek* manuscript of the *Septuagint* translation of the Old Testament, together with the New written in capitals, without accents, which for antiquity and beauty vies with the *Alexandrian* manuscript in the king's library at *London*, and by some is accounted to have been written in the sixth century ; the *Hebrew* Bible on parchment-rolls, unbound, of a great bulk ; the Gospels of *St. Luke* and *St. John*, bound in ivory, and written in the tenth century ; the Acts of the Apostles, in *Greek*, written in letters of gold, being a present from *Charlotte* queen of *Cyprus* to pope *Innocent VIII.* The cover

*A love-letter
of his.*

*A very ancient
Greek manu-
script of the
Septuagint.*

of

Asbestos.

Chamber of
records, or ar-
chives.Heidelberg
library.Urbino li-
brary.

of this manuscript was formerly set with jewels ; but these were broke off by the soldiers when *Rome* was plundered under *Charles of Bourbon*. Lastly, here is a piece of linen made of *asbestos*, in which the ancients used to wrap their dead, that, at the burning of them on the funeral pile, the ashes and bones might not be dispersed. This kind of linen is sometimes found in urns and graves ; and such a piece of cloth made of *asbestos*, now shewn in the *Barberini* gallery, was found at *Pozzuolo*, in the year 1633. Among the old printed books, here is *Pliny's Natural History*, printed at *Venice* in 1472 ; and *Henry the eighth's* work, *de Sacramentis*, printed on parchment, with the king's own signature. On the right-hand of this gallery are the archives, or chamber of records, in which are kept the ancient papal bulls and instruments of the *Roman* church ; but the modern pieces are lodged in the castle of *St. Angelo*. From hence one comes into the middle of a gallery that runs across, which on the right-hand leads to the *Belvedere* ; and in the same part of it are kept the *Hebrew* manuscripts, the books which belonged to queen *Christina*, and likewise the models of the *Vatican* and *Quirinal* palaces. To the left-hand, on one side, is the *Urbino*, and on the other, the *Heidelberg* library ; for which last treasure the papal See is indebted to its own artifices, taking advantages of the unfortunate disturbances of *Germany*. One of the principal pieces of this collection is an extraordinary large *Hebrew* Bible, written on parchment in very beautiful characters, and of such antiquity, that the elector *Frederic III.* shewing it once to some rabbies, they broke out into raptures of admiration, and made him very large offers for it ; but to no purpose. Some of the leaves are a little damaged : however *Junius* and *Tremellius* made use of it with great advantage in their *Latin* translation of the Bible.

On the wall of the *Urbino* library is this inscription :

Alexander VII. Pont Max. antiqua omnis generis omniumque linguarum Urbinatis Bibliothecæ Manuscripta Volumina, perpenso cedentibus beneficio, ad tutiorem custodiam atque perpetuitatem Vaticanæ adjunxit. Anno Salutis MDCLVIII.

‘ These manuscripts in all sciences and languages, and once part of the *Urbino* library, were, for the security of them, added to that of the *Vatican*, by pope *Alexander VII.* who purchased them of the owners in the year 1658.’

This library, which fell into the hands of the papal See at the seizure of the dukedom of *Urbino*, when the last duke *Francesco Maria* died without male issue, is not equal to that of *Heidelberg* for manuscripts ; but
makes

makes a more splendid appearance. Several pieces in miniature, both by *Clovis* and *Perugino*, are to be seen in the missals and other books in this library. Here is a most beautiful manuscript, finely illuminated, of *Castiglione's Corteggiano*, and the like of *Dante's* works, finished about the year 1617. Both these are by *Simon Ferri* an *Augustine* monk of *Urbino*, who at that time was near eighty years of age. *Tasso* is also put in the same elegant dress by *Giulio Martinelli* of *Urbino*. A very large *Hebrew* manuscript of the Bible is shewn here, with the cover plated over with copper, which fell into the duke of *Urbino's* hands at the taking of *Volterra*; and though it be as much as a man can well carry, the *Jews* of *Venice* are said to have offered its weight in gold for it, which the duke however refused.

In this gallery stands a fine pillar of transparent oriental alabaster eleven *palmi* high, which was dug up near the *Appian* way in the time of *Alexander VII.* The library left by queen *Christina* came first to the *Ottoboni* family, of whom pope *Alexander VIII.* in the year 1691, bought nineteen hundred manuscripts, which were brought hither; and this collection is honoured with the appellation of *Bibliotheca Alexandrina*. Among these is *Octavius Strada's continuata Series Imperatorum*, hitherto not made public, with a great number of designs of medals, and also some of the works of *Pyrrhus Ligorius*.

Pillar of
transparent a-
labaster.

Here is also a very ancient manuscript of the *Theodosian* code. *Clement XI.* enriched the *Vatican* library with a noble collection of *Syriac, Arabic, Persian, Turkish, Hebrew, Samaritan, Armenian, Ethiopic, Greek, Egyptian, and Malabarian* manuscripts, purchased in *Egypt*, when an overture was made by the *Coptic* patriarch for an union betwixt the *Romish* and oriental churches. The importance of these manuscripts will be best known when *Joseph Simon Asseman* a *Syrian*, and copist to the *Vatican* library for the *Arabic* and *Syrian* languages, shall have finished his account of them, in which work he is now employed: It is entitled *Bibliotheca Orientalis Clementino-Vaticana*. The first volume, which contains the orthodox *Syrian* writers, with illustrations, was published at *Rome* in folio, 1719, and more are expected. Besides the two galleries already described, this whole library consists of five other rooms. The number of books is not ascertained; and as they are kept in closets, there is no forming any conjecture of it by the eye.

Oriental libra-
ry of Clement
XI.

The library is not very remarkable for printed books, the whole number scarce making twenty thousand volumes: but in excellent manuscripts, of which it is said to contain above twenty-five thousand, it is accounted the most valuable in all *Christendom*. This superiority, however, is likely to be rivalled by the royal library at *Paris*, especially in
oriental

oriental manuscripts, of which alone it is already in possession of above seventeen hundred *.

Privilege of the library keeper.

The keepers of this library have the privilege of reading all prohibited books, which are kept in a particular place. A stranger generally gives eight or nine *Paoli* † for seeing this noble library. Before the entrance is a gallery five hundred common paces in length, built by *Bramanta*, which extends to the *Belvedere*. At one end of it, up some stone steps, is a beautiful grotto of shell-work and mosaic, with a fine antique statue of *Cleopatra* asleep, placed here by order of *Paul V.*

Arsenal.

Directly under the library is the armory built by *Urban VIII.* in 1625, with a kind of a punning inscription over the door, *viz.*

Subjecit arma literis.

‘Arms are placed under, or in subjection to learning.’

It is reckoned to contain arms for forty thousand men; but being mostly such as were used in ancient time, they are now but of little service. This was confirmed by experience in the beginning of this century, when *Clement XI.* making a shew of opposing the emperor *Joseph's* expedition towards *Commachio*, new arms were to be provided; which, with other expences, soon made the Pope weary of the war. Indeed the arsenal is not worth the trouble of going to see it, the expence is but two *Paoli*.

Il Giardino delle Statue antiche.

In the middle of this palace is a spacious square surrounded with orange-trees and antique statues, and therefore called *Il Giardino delle Statue Antiche*. The first remarkable object one meets with is a large mutilated statue, possibly of *Hercules*, without head, hands, or feet, but, for the exquisite representation of the muscles, &c. preferred by *Michael Angelo* to all the other remains of antiquity. On the pedestal is the artist's name in *Greek* capitals, *viz.* ΑΠΟΛΛΟΝΙΟΣ ΝΗΣΤΟΡΟΣ ΑΘΗΝΑΙΟΣ. This piece, which is commonly called *Il tronco di Belvedere* is inclosed with iron-work, and according to *Lancini's* account was dug up in the *Campo de' Fiori*. In this place also under a shed stands a large porphyry basin or bowl, which is sixty-two feet in circumference, but is not of one piece. It was found in a vine-yard at Pope *Julius* the third's villa, and brought hither in the time of *Clement XI.* Near it, in a place walled in and covered, are kept eight porphyry pillars belonging to it, each of which are of one block. The statues of the Nile

Ibid.

* According to father *Montfaucon*, the royal library at *Paris*, in the year 1733, contained thirty-three thousand manuscripts, of which four thousand are written in *Greek*.

† About four shillings.

and *Tiber* are also very much esteemed by judges, altho' extremely damaged by time : and a groupe of sixteen children playing as it were upon the body of the *Nile*, which is in a reclining posture, are most of them mutilated. Some think these children allude to the sixteen rivers emptying themselves into the *Nile* ; but I am of opinion they rather seem to signify the sixteen cubits or ells, to which height the *Nile* must rise to fertilize the soil of *Egypt* : Hence it is that one of the boys, sitting on the shoulder of the *Nile*, places a basket of flowers and fruits on the head of the river god. The *basso-relievo* on the pedestal represents crocodiles, &c. but not so elegant as if they had come from *Bernini*'s hand. The statue of the *Tiber* leans on the celebrated she-wolf, which is said to have suckled *Romulus* and *Remus*. These two large antiques have been finely copied in white marble, by the artists maintained at the expence of the king of *France* in the academy of sculpture and painting, and are now to be seen in the middle walk in the garden of the *Tuilleries* at *Paris*. But to return to the *Giardino delle Antiche*, where the famous *Laocoön* makes a grand figure. Some hold it to be the same original piece that stood in the palace of the emperor *Titus*, and which *Pliny*, (*lib. xxxvi. c. 5.*) styles *Opus omnibus & picturæ & statuariæ artis præferendum* ; i. e. ' a piece preferable to any other, whether of painting or sculpture.' He adds, *Ex uno lapide eum & liberos draconumque mirabiles nexus de consilii sententiâ fecere summi artifices Agesander & Polydorus & Athenodorus, Rhodii*. ' Those excellent artists, *Agesander*, *Polydorus*, and *Athenodorus*, all three natives of *Rhodes*, ' joined together to make a groupe of *Laocoön*, his sons, with their variety of attitudes, and the twining serpents, out of one block of marble.' Whether this piece consists of two or more blocks put together, according to the opinion of *Michael Angelo* when it was first found, is a question : and hence a doubt arises, whether it be that mentioned by *Pliny*, who describes the groupe of *Laocoön*, &c. as made out of one single block. *Fulvius Ursinus*, also speaks of two pieces of serpents dug up in the same place, which may with greater probability be supposed to be a part of *Pliny*'s *Laocoön*. Be that as it will, the *Laocoön* of the *Vatican* is really admirable, whether considered as an original or as an antique copy ; it being not unreasonable to suppose that the first was not the only one those artists made. This, of which I am speaking, was found about the year 1506, in a garden, not far from the remains of the baths of *TITUS* ; and its excellency soon became so well known, that the person who found it was honoured with the following epitaph, inserted by *Mercatus* in his *Metallotbeca*, p. 355 :

Statue of
Laocoön.

*Felici de Fredis
 Qui, ob proprias virtutes,
 Et repertum Laocoontis divinum
 Quod in Vaticano cernis
 Ferè respirans Simulacrum,
 Immortalitatem meruit,
 Anno Domini MDCXXVIII.*

‘ To the memory of *Felix de Fredis*, who, for his personal virtues,
 ‘ and for bringing to light that divine, and almost breathing, statue of
 ‘ *Laocoön* in the *Vatican*, deserved to be immortalized, this monument
 ‘ was erected in the year 1629.’

The fate of *Laocoön* endeavouring to rescue his unhappy sons, is thus described by *Virgil* in the 2d *Æneid*, v. 216.

*Post ipsum auxilio subeuntem, ac tela ferentem
 Corripiunt, spirisque ligant ingentibus; & jam
 Bis medium amplexi, bis collo squammea circum
 Terga dati, superant capite & cervicibus altis.
 Ille simul manibus tendit divellere nodos,
 Perfusus sanie vittas atroque veneno:
 Clamores simul horrendos ad sidera tollit.
 Quales mugitus, fugit cum saucius aram
 Taurus, & incertam excussit cervice securim.*

‘ To aid his sons he runs with fruitless haste,
 ‘ Soon in the serpent’s fatal folds embrac’d,
 ‘ Twice round his trunk, and round his neck they rear
 ‘ Their winding heads, and hiss aloft in air;
 ‘ His sacred wreaths the livid poisons stain,
 ‘ And while he labours at the knots in vain,
 ‘ Stung to the heart he bellows with the pain: &c.’ }

In this groupe *Laocoön* is represented in the greatest agony, and with his eyes lifted up to heaven. Near him are his two sons with the serpents twined about them, whom *Virgil* represents at some distance from their father, and expiring when he came to their relief. Here also it may be observed how the ancient masters, for a more advantageous display of their skill, sometimes took the liberty to deviate both from truth and

and nature ; for *Laocoön* and his sons, being priests, cannot be supposed to appear naked before a multitude of people attending the sacrifice, as the sculptor, in order to heighten the piece, has represented them. The principal figure, *viz.* the father, has lost the right arm, and that of plaster or clay which hath been substituted in its room is not to be compared to the other parts of the statue, either for colour or workmanship ; even *Michael Angelo* himself being ordered to execute another arm for this statue, is said designedly never to have put the finishing hand to it.

Here is a *Pythian Apollo*, the feet and right hand of which, being lost, <sup>Apollo Pythi-
us.</sup> they have been supplied by others of plaster, but the head of this incomparable piece is entire. *Mercatus* tells us, that this statue was found at *Nettuno* in the time of *Julius II.* and what considerably enhances its value is a representation of it on a medal of *Antoninus Pius*. But without disparagement to the beauty of this statue, it is, in my opinion, surpassed by one that stands near it, *viz.* that of *Antinous* that emperor's ^{Antinous.} favourite, which was found in *Adrian's* baths in the time of *Leo X.*

Another statue with a child in its arms, equally deserves to be admired, which by some is thought to be *Hercules*, but by others, from its sleepy countenance, is supposed to be designed for the emperor *Commo-* ^{Commodus.} *dus.* Others will have it to be *Saturn.* Here are also *Venus* and *Cupid* <sup>Venus and
Cupid.</sup> together, with this inscription on the pedestal :

VENERI FELICI SACRVM SALVSTIA.
HELPIDVIS D.D.

Some conjecture this piece to have belonged to the temple of *Venus*, which was discovered in the garden of *Gabriel Vacca*, (said to have been anciently the gardens of *Salust* ;) and his son *Flaminio Vacca's* account of it may be seen in father *Montfaucon's* antiquities. But *Salustia*, instead of alluding to the gardens of *Salust*, is, probably, rather the name of a woman, who in conjunction with *Helpidius*, erected this statue. From this temple was taken also the transparent alabaster pillar in the *Vatican* <sup>Transparent
alabaster
pillars.</sup> library, together with seven others of the same kind, equally beautiful, which were lost at sea, being designed as a present from cardinal *de Monte Politiano* to the king of *Portugal*. Next to this is another *Venus* stepping out of a bath, an admirable antique copy of *Praxitelles's Venus* of *Gnidos*, which *Cedrenus*, in his annals, says was destroyed in a fire at *Constantinople*. This was found about a hundred and eighty years ago under *St. Peter's* and *St. Marsellinus's* church. The drapery is particularly admired in this piece.

Here is also a large sepulchral Urn dug up in the *Septizonii Septimii Severi*. The figures are in *mezzo-relievo*, and represent on one side a woman with a child imploring the emperor's help: on the base is a slave brought before the emperor, another kneeling before him, and a third in fetters. These figures, as *Richardson* has justly remarked, bear some resemblance to those on *Septimius Severus's* triumphal arch. The greatest part of these noble remains of antiquity stand against the wall under a kind of pent-house, in which also are kept several antique pieces of mosaic work, and some ancient *personæ* or masques.

In the little garden near the *Belvedere* is the celebrated brass *Pigna*, a vase, or urn, which formerly stood on *Adrian's* mole, together with four peacocks of the same metal; two of which are said to have stood on the tomb of *Scipio Africanus*, or on that of *Marcus Aurelius* the consul. The urn is fourteen feet high, and was the repository of the emperor *Adrian's* ashes.

In a large court of the *Vatican* is a fountain with an oriental granate basin of extraordinary dimensions, with the following inscription on it:

Julius II. Pont. Max.
Labrum lat. pedum CCXXXV.
A Titi Vespasiani Therms in Carinis
Temporum injuriâ confractum
In Vaticanos hortos adduxit; primamque
In formam restituit ornavitque.
Pont. sui Anno I. MDIV.

‘ This basin of two hundred and thirty-five feet in diameter, being injured by time, and broken into several pieces, was brought from the baths of *Titus Vespasian* in the street called *Carnæ* into the *Vatican* gardens, and there restored to its former beauty, with additional ornaments, by order of Pope *Julius II.* in the first year of his pontificate, 1504.’

The water of the spring of *St. Damaso* is accounted the finest in *Rome*; the fountain supplied by it formerly stood without the *Vatican*; but by order of *Urban VIII.* it was brought within the court and decorated with marble sculptures, in which the bees, the coat of arms of his family, are not omitted.

This and the other fountains in the courts of the *Vatican* are greatly decayed. The same may be observed of the *Vatican* gardens in general, which formerly had so many beautiful as well as useful water-works; particularly a very extraordinary one of a galley which threw a great quantity
of

of water a considerable distance. The hydraulic engine for playing on the organ was presented by *Benedict XIII.* to the *Dominican* convent. It is indeed not at all strange that Popes should be little curious about their gardens, as they are of a decrepit age, which delights more in rest than walking; besides, such expences are so much money sunk, which cannot be transferred to their relations.

As the *Vatican* palace joins on one side to *St. Peter's* church, on the other side a colonade leads from it to the castle of *St. Angelo*. This palace was built by pope *Alexander VII.* whose memory is not much revered: however, it was of great service to *Clement VII.* when the city was surpris'd in the year 1527, by the imperial army; for one of the soldiers fired at him as he was running along this passage to take shelter here. This castle was formerly the burial-place of the *Roman* emperors, which, after *Augustus's* mausoleum on the other side of the *Tiber* was filled with urns, the emperor *Adrian* built for himself and his successors; hence it acquired the name of *Moles Hadriani*. The large round tower in the center of this edifice was formerly adorned with a considerable number of marble pillars and statues; but most of them were broken to pieces by the *Romans* themselves, who made use of them to defend themselves against the *Goths*, when they assaulted the city; as may be read at large in *Procopius* and *Baronius*. On the top of it stood the *Pigna*, now in the *Belvedere* gardens. The city being visited with the pestilence in the reign of *Gregory the Great*; in a general procession where the pictures of the virgin *Mary*, painted by *St. Luke*, were carried, the Pope, as the story goes, saw an angel directly over this castle, who, upon the Pope's looking up, sheathed his flaming sword. This *Gregory* construed as a sign of the cessation of the divine wrath, built a chapel in honour of the angel, and ordered the place itself to be called *Castellum S. Angeli*. A stone on which this angel was pleased to make the impression of his foot, is kept in the *Franciscan* convent of *St. Maria ara Cæli*. Rome being without a citadel, or any regular fortifications, it has been thought advisable to render this castle a place of security; and *Urban VIII.* caused it to be fortified in the modern way, with five regular bastions, ramparts, moats, &c. The governor is appointed by the Pope, and is generally a prelate, who enjoys other considerable offices besides. The ecclesiastics make no difficulty of accepting the post, the salary being five hundred *scudi*, or crowns, *per* month. This governor puts in a deputy, who, for an hundred *scudi* a month takes charge of every thing. The garrison consists of two hundred regulars, and some hundreds of citizens, who seldom do any duty, and among other privileges, wear a sword. From this tower fire-works are played off four times a year, *viz.* on *St. Peter's*-day, the anniversary of the coronation of the reigning Pope, and on the

eves

Clement the
seventh's
chamber.

eves of those two days. Facing the gate is a remarkable piece of ordnance with eight barrels. In the castle is a handsome hall, adorned with gildings, fine paintings, and *Adrian's* statue, whose busto, together with that of *Antoninus*, is to be seen without on the castle wall. The apartment to which *Clement VII.* withdrew, amidst the disturbances which he had brought upon himself by provoking the emperor *Charles V.* is at present a state prison for persons of rank, who, through a small window, may look into the chapel, and hear mass. Before this apartment is a *trabochetto*, or trap-door, through which a criminal might be unexpectedly let down into a deep dungeon, and meet with certain death; but at present an iron grate is placed over it.

In the old arsenal are, the armour wore by *Clement VIII.* when he took possession of *Bologna*, the pistols of *Charles of Bourbon*, and, among other forbidden arms and weapons, which generally cost the owners their lives, are the pocket-pistols found on the prince of *Parma*, at his audience of pope *Sixtus V.* The preceding and subsequent intrigues which terminated in the death of that prince, who was beheaded, are sufficiently known from history. The arsenal is said to contain arms for six thousand men; but as to a piece which, it is pretended, will carry a bullet a *German* mile and a half, it is an absurd fiction. In the above-mentioned hall of the old arsenal is another *trabochetto*, or trap-door, through which malefactors were let fall into a machine, where, by a kind of large razors, they were at once cut to pieces. This instrument the *French* call *Oubliettes*, but at present no more of it is to be seen, in this castle, than of the iron *maidens* (concerning which so many idle stories are told) at the castle of *Plassenburg*, the white tower at *Prague* and other places. Opposite to the new armory is a grate, through which is seen the vault where cardinal *Caraffa* for the flagrant abuses of his power under *Paul IV.* was strangled, in the pontificate of *Pius IV.* This proceeding, however just in itself, so much alarmed the sacred college, that they afterwards thought it advisable to put a restriction upon the Pope's arbitrary and despotic power in such cases; so that the life of a cardinal is not to be taken away, without a previous consultation with, and consent of, the sacred college.

New armory.

In the new armory are several musquetoons hung up, one of which is said to have put an end to the life of the famous *Charles of Bourbon*, and several other arms, of an uncommon construction, very useful in land and sea-service. No body is admitted into the chamber of records, nor are the Pope's jewels shewn in public, excepting only a few which are publicly exhibited in the most solemn processions. I can give you no account of the word *Mysterium*, said to be engraven on the ancient triple crown of the Popes; the controversy concerning it, be-
twixt

twixt the bishop of *Meaux* and Mr. *Juncu* is sufficiently known: but if this suspicious word ever was to be seen on the papal crown, as some persons of veracity affirm that they actually have seen it, what a strange indiscretion must it be, that in modern times, amidst so many repeated attacks on the papal power, this stone of offence should not have been removed? The most extraordinary article in the inventory of the castle of St. *Angelo* is the treasure of five millions of *scudi* in gold, which *Sixtus V.* besides all his expences in buildings and other public works, found means to amass in five years; and secured them here, so as never to be touched but on the most pressing necessity. Such prisoners as the inquisition is not inclined to leave in the common prison of the *Palazzo della Inquisitione* in the city, are confined in this castle; which likewise serves for state prisoners, like the *Bastille* at *Paris*, or the *Tower* at *London*; it being customary for the populace at *Rome*, upon the demise of a Pope, to make a general gaol-delivery. When a pope is given over by his physicians, such persons as have been committed for any flagrant crime, or those from whom any danger is apprehended, are removed hither, where no strangers are admitted *Sede Vacante*. On the top is a pedestal, where *Adrian's pigna* stood, the place of which is now supplied by an angel of white marble, about twelve feet high, the work of *Montelupo*. On the platform are four brass cannon, one of which queen *Cristina*, by way of frolic, fired against the palace of *Medicis* on the *Monte Pincio*, where the mark of the ball is still to be seen in an iron door. The expence of seeing this castle is about four or five *paoli* *. In going to it, one passes over the noble bridge, anciently called *Pons Ælius*. In the way from the city towards this bridge are to be seen two marble statues of St. *Peter* and St. *Paul*, erected by *Clement VII.* The first is the work of *Lorenzetti*, and the other of *Paolo Romano*, and were erected by *Clement VII.* in the year 1534. Pope *Clement IX.* not only employed *Bernini* in enlarging the avenue to this bridge, but adorned it with ten statues of so many angels, done from the designs of that celebrated artist. They are all bigger than human figures, and executed by the most eminent hands of that age. The first angel on the right is the work of *Antonio Raggi*; the second angel is by *Fancelli*; the third by *Lucenti*; the fourth by *Ferrata*; the fifth by *Dimemico Guidi*; the sixth by *Giorgetti*, reckoned the best of all the ten; the seventh by *Bernini* himself; the eighth by *Paolo Naldini*; the ninth by the same artist; and the tenth by *Morelli*. This munificence of *Clement IX.* is perpetuated in the following inscription:

Treasure of
five millions of
scudi.

* Two shillings, or half a crown;

Clementi IX.
Pont. Opt. Max.
Ælio Ponte ad Sancti Angeli arcem
Angelorum statuis
Redemptionis mysteria præferentibus
exsculpto & exornato,
Quod sine ejus titulo & insignibus opus absolvi
Ex animi moderatione mandaverit,
Clemens X. P. M.
Ut beneficentissimi Principis memoria extaret
Posuit anno MDCLXXII.

' To *Clement IX.* the greatest and best of popes, who adorned the
 ' *Ælian* bridge, near the castle of *St. Angelo*, with the statues of angels
 ' exhibiting the mysteries of our precious redemption; and ordered
 ' (such was his humility) that neither his name nor arms should be placed
 ' on this noble work: that the memory of such extraordinary genero-
 ' sity and munificence might not be lost, pope *Clement X.* caused this
 ' monument to be erected in the year 1672.'

L E T T E R L I.

Conclusion of the Account of religious Edifices, and the
 Pope's Palaces in *Rome*.

S I R,

S. Pietro in
Vincoli.

I Now return to the principal churches and religious edifices at *Rome*;
 and the next in alphabetical order is *S. Pietro in Vincoli*. Upon en-
 tering this church, on the right-hand are two fine monuments of the car-
 dinals *Margotti* and *Agucchi*, both designed by *Domenichino*; who also
 painted *St. Peter's* deliverance out of prison, in the second chapel. Here
 is a tomb of pope *Julius II.* still empty, his body being deposited in the
 cathedral of *St. Peter*. The whole is worthy of *Michael Angelo*; but the
 statue of *Moses* in a sitting attitude cannot be sufficiently admired. This
 monument still remains unfinished. Some of the statues are by *Monte-*
lupo, a disciple of *Michael Angelo*, and would make no mean appearance,
were

were they not in company with that exquisite one of *Moses*. Here is also the tomb of cardinal *Vecchiarelli*, where the fine black and white marble, called *Brocatello*, and the large sarcophagus of one piece of black marble, are well worth seeing.

The monument of cardinal *Cynthio Aldobrandini* is a noble piece by *Le Gros*, and those who are no connoisseurs in sculpture cannot but be pleased with the noble sarcophagus of *Leonino Orientale*, not unlike brown agate with white streaks, on this monument. On the left side of the altar near the door, is a piece of painting, by the celebrated *Albert Durer*, of the three *Marys* at Christ's sepulchre. Opposite to this piece is an elegant monument of *Antonio del Pollajuolo*, a *Florentine* painter, who died in 1498. The nave of this church is extremely grand and beautiful; among its pretended reliques are the bodies of the *Maccabees*, and the fetters with which *St. Peter* was chained both at *Jerusalem* and at *Rome*. In the square court of the convent belonging to this church, now in the possession of the canons regular of the congregation of *St. Saviour*, is a well, adorned with four pillars of oriental granate, and *basso-relievo's* by *Michael Angelo*.

In the church of *St. Prassede* is to be had daily not only an indulgence for above thirteen thousand three hundred years, but also a remission of a third part of one's sins, as is clearly signified by this *Italian* inscription on a stone at the entrance of the church:

*St. Prassede's
church indul-
gence for
thirteen thou-
sand three hun-
dred years.*

In questa anticchissima Chiesa di S. Prassede ogni giorno vi sono anni dodici mila d'indulgenze ed altre tante quarantene, e la remissione della terza parte de' peccati.

This profusion of indulgences will not be thought strange, when it is considered, that not only *St. Prassede* and *St. Pudentiana* lie buried here; but also two thousand three hundred martyrs; whose blood those two devout ladies used to lay up in a vessel, which is still shewn in the middle of the church. The stone on which *St. Prassede* used to sleep, is a beautiful oriental granate, variegated with white and black specks. Omitting the multitude of other reliques, two long catalogues of which hang near the high altar, I shall only take notice of the white and brown jasper pillar, at which our Saviour is said to have been scourged. Cardinal *Giovanni Colonna*, the Pope's legate in the *Holy Land*, during the croisades, is said to have brought it hither from *Jerusalem*, in the year 1223. It now stands within a glass-case in a chapel called the *Garden of Paradise*, where no women are admitted, except on the Sundays in Lent, when all the men are excluded. Over this pillar

is an excellent picture by *Giulio Romano*, representing the scourging of our Saviour.

On the spot where *St. Pudentiana's* church now stands was the house of the senator *Pudens*, with whom *St. Peter*, at his first coming to *Rome*, as is pretended, took up his lodgings. It is said the senator with his whole family, and among them *Pudentiana* and *Prassede* his daughters, soon embraced the Christian faith. If this be true, this church may properly claim the honour of being the first in this capital of the *Roman* empire. Before the church door stand two white twisted pillars brought hither from *Agrippina's* bath. Before the *Capella del Gaetani* stand four stately pillars of *Giallo antico*, which formerly belonged to *Dioclesian's* warm baths. Over the entrance and in the roof of the chapel is some good mosaic work, and especially a fine piece by *Rosetti*, which was designed by *Zuccaro*, representing *St. Pudentiana* gathering up the blood, heads, and bones of the martyred Christians. The pavement is finely designed, and, for marble and inlaid work, it may vie with the most beautiful in all *Rome*. The architect was *Francesco di Volterra*. The incomparable white marble *basso-relievo* on the altar, of the adoration of the three kings, was begun by *P. Paolo Olivieri*, and after his death finished by *Mariani*. The other statues are also masterly pieces. On one side of the altar stand two pillars of *Lumachella* or *marmore pedocchioso orientale*, twelve *palmi* in height, which for beauty have few equals.

Pope's palace
on Monte Ca-
vallo.

Having described the *Vatican*, together with *St. Peter's* church, I shall here give an account of the other papal palace on the *Quirinal* mount or *monte Cavallo*, which for the purity of its air and fine prospect over a large part of the city of *Rome*, is preferable to the former*. On the great area before it are two horses of an uncommon size, in marble, with two men leading them: They were erected by *Fontana* in the time of *Sixtus V.* and are said to be done by two different masters, who strove to outvie each other in representing *Alexander the Great* and his horse *Bucephalus*. *Constantine the Great* is said to have brought them out of *Greece*, and placed them in his baths on the *Quirinal* mount. Under one of them are these words:

OPVS PHIDIÆ.

‘The work of *Phidias*.’

* The situation of the *Vatican* was always unhealthy, insomuch that *Tacitus* calls it *infames Vaticani locos*, *Annal. lib. ii.*

And

And under the other :

OPVS PRAXITELIS.

‘ The work of *Praxiteles*. ’

That these inscriptions were in being in the thirteenth century is manifest from *Nardinus*, lib. 4. c. 6. and *Marlianus*, lib. 4. c. 22. On one side of the pedestal is also this inscription :

Sixtus V. Pont. Max.

*Colossea hæc signa temporis vi deformata restituit,
Veteribusque repositis inscriptionibus è proximis Con-
stantinianis thermis*

In Quirinalem aream transtulit.

Anno Salutis MDLXXXIX.

Pontificatus Quarto.

‘ These colossal statues were brought from the neighbouring baths of *Constantine* (the damages they had suffered by time being repaired, and the ancient inscriptions replaced) and erected in this *Quirinal* area by order of pope *Sixtus V.* in the year of Christ 1589, and the fourth of his pontificate.’

As *Praxiteles* lived fifty, and *Phidias* a hundred and fifty years before *Alexander the Great*, either these statues are not the work of those artists, or *Alexander* is not the person represented. Possibly neither of these suppositions are true, and the statues may be the work of some later artist, and the persons represented designed for *Castor* and *Pollux*, who were famous for their horsemanship : However, though these pieces are not of so ancient a date as the times of *Phidias* and *Praxiteles* ; they are valuable remains of *Roman* grandeur, and have altered the name of the *Quirinal*-hill, where they stand, to that of *Monte Cavallo*. Several judges, who are not blinded by too great a regard for antiquity, find disproportions in the horse’s limbs, and especially in the length of the neck.

Over the great door of the palace is a balcony supported by two *Ionic* pillars, from whence the Pope, on some solemn seasons, blesses the people. Here are to be seen two statues of *St. Peter* and *St. Paul* by *Madderno* and *Bertelotti* ; and a fine marble statue of the virgin *Mary* by *Pompeo Ferrucci*. The inner court is surrounded with a grand colonnade, and on the wall of the great stair-case is a piece of painting in fresco of Christ with a groupe of angels, on which is this inscription :

Opus Melotii Foroliviensis, qui summos fornices pingendi artem miris Opticæ legibus vel primus invenit vel illustravit, ex abside veteris templi SS. Apostolorum huc translatus. Anno Sal. MDCCXI.

‘ This piece is the work of *Meloti* a native of *Forli*, who, if not the inventor, greatly improved the art of painting cieling in *fresco*, and was brought hither from the church of the Holy Apostles in the year 1711.’

Sala Paolina. This stair-case leads to the Pope's apartment on the left-hand, and on the right is the *Sala Paolina*, a spacious light hall with a very beautiful pavement, and adorned with fine paintings. The *Paolina* chapel is also worth seeing, as it much exceeds the *Capella Paolina* in the *Vatican*. In this wing are also the apartments, in which the kings of *Naples* used to lodge in their way through *Rome*. In the large gallery are a collection of scriptural history pieces painted by the best masters, from the time of *Gregory XIII.* to *Urban VIII.* with some models of buildings, antique busto's, and a beautiful little pyramid of an uncommon stone, with a base of *lapis lazuli*. Here I observed the same kind of chairs and benches as I had seen in the *Vatican*, excepting, that the See being now vacant, the deceased Pope's arms had been effaced. The Pope's apartments are spacious and lofty, and afford a glorious prospect; the hangings are of red damask, richly adorned with gold lace, &c. In a closet here is an admirable piece of the anunciation, in *Florentine* work, surrounded with festoons of flowers; it was a present to the Pope from the great duke of *Florence*. In the audience-chamber is a piece of the descent from the cross, of amber set in ebony and *lapis lazuli*. In the Pope's private chapel are some paintings by *Guido Rheni*, who has surpassed himself in a piece of the anunciation. In the Pope's bed-chamber, and close to the bed, hangs an *Ecce homo* by *Albani*, which nothing can exceed, who has also given some specimens of his skill in the above-mentioned chapel. Under the clock and facing the garden is a fine piece in mosaic, of the virgin *Mary*, with the infant *Jesus*, which was placed there by *Innocent XII.* It was designed by *Carlo Maratti*. In the *Consistorio Secreto* or secret consistory, is a capital piece by *Pietro di Cortona* of the angel binding the dragon, as mentioned in the apocalypse. It is a noble performance; but it seems something odd, that the angel should hold the papal triple crown towards heaven, as an ornament of which he had despoiled the dragon.

Consistorio Secreto.

Garden of the Quirinal palace.

The garden belonging to this palace is large, and laid out in a good taste, but is not taken care of as it deserves. It is surrounded with very lofty

lofty cypress and laurel-trees, with some hedges of myrtle, an odoriferous tree not unlike box. The aviary at present consists only of a few turtle doves, some foreign fowls called *Poules Pintades*, and a few pea-cocks. A delightful laurel grove leads from hence into the lower part of the garden, where the water-works are very surprizing. Some imitate the sound of trumpets and kettle-drums, others the explosions of granadoes and rockets, and one the cuckoo's note. Here is also an organ played by water-works, and over it is a star continually revolving. In another place a ball is kept up in the air by a stream of wind blowing upwards through an aperture in the earth. The water that supplies these gardens is much impregnated with stony particles, which incrust the inside of the pipes, so as to put these curious works frequently out of order. Some travellers mention a mount *Parnassus* to be seen here; but 'tis a mistake, this curiosity being at *Frescati*. I must not omit a charming grotto or summer-house in these gardens, with embellishments of the finest mosaic work.

St. *Rocco's* church, among other paintings, is remarkable for a piece S. *Rocco*. by *Bernardo Formelli* of St. *Martin* giving his cloke to a poor man.

In St. *Romualdo's* church is a piece of painting by *Sacchi*, with which S. *Romualdo*. all connoisseurs are extremely pleased: it represents a vision which *Romualdo* had in the valley of *Camaldola* among the *Appenine* mountains.

The *Rotonda*, so called from its figure, has withstood the injuries of time beyond any structure of ancient *Rome*. It seems strange that neither this remarkable temple, *M. Aurelius's* pillar, *Adrian's Mausoleum*, nor *Severus's Septizonium*, are to be met with on any ancient *Roman* medal. This edifice was first dedicated by *M. Agrippa* to *Jupiter Ultor* or the avenger*, and afterwards to all the deities, celestial, terrestrial, and infernal; hence it was called *Pantheon*. Some authors affirm, that the roof was at first covered with silver, which they say was stripped off by the soldiery in tumultuous times; and that its most valuable statues and other ornaments were carried away by *Constantius* to *Constantinople*. However, in the time of pope *Urban VIII.* there still remained a vast quantity of brass about it; but that pope had it melted down for the superb altar in the cathedral of St. *Peter*; and some pieces of cannon for the castle of St. *Angelo*. How he came to spare the large bronze gates, which are eighteen feet four inches broad and thirty-six feet high, is something extraordinary, as he had a fair pretence for removing them on account of their disproportion to the building; they being in all appearance at first designed for some other edifice. On this occasion *Pasquin* observed,

*The Rotonda
or Pantheon.*

* *Pliny, lib. xxxvi. c. 15. says, Pantheon Jovi Ultori ab Agrippa factum.*

Quòd non fecerunt Barbari Romæ, fecit Barbarini. ‘That Barbarini dealt worse with Rome than ever the Barbarians did.’ Over the door within this edifice is the following inscription :

*Pantheon,
Ædificium toto terrarum orbe
celeberrimum,
Ab Agrippa Augusti genero
Impiè Jovi, cæterisque mendacibus Diis,
a Bonifacio IIII. Pontifice
Deiparæ, & SS. Christi Martyribus
piè dicatum.
Urbanus VIII. Pont. Max.
Binis ad campani æris usum
Turribus exornavit,
Et nova contignatione munivit
Anno Domini MDCXXXII. Pontif. IX.*

‘The *Pantheon*, a structure celebrated throughout the whole world, first profanely dedicated to *Jupiter* and all the false gods, by *Agrippa*, son-in-law to the emperor *Augustus*, and afterwards piously consecrated to the mother of God, and the holy Christian martyrs, by pope *Boniface IIII.* is now adorned with two towers, &c. at the expence of pope *Urban VIII.* in the year of Christ 1632, and the ninth of his pontificate.’

Niches for statues of the gods.

The niches still remaining shew, that this temple formerly contained the statues of the gods; and from *Pliny, lib. ix. c. 35.* it appears, that the statue of *Venus* in the *Pantheon* had a pair of ear-rings made of the pearls that *Cleopatra* had spared at her extravagant entertainment with *Mark Anthony*. It was an impracticable thing to build a temple that could contain all the gods worshipped by the *Romans*, as they were several thousands in number*; but temples dedicated to more than one god were called *Patheons*. On the right-hand, before the entrance of the *Rotonda* (which is its present name) according to *Dio, lib. xxxv.* stood an image of *Augustus*, and on the left that of *Agrippa*. The outside is entirely of *Tivoli* free-stone, and within it is incrusted with marble.

Dimensions of the Pantheon.

The roof of the *Pantheon* is a round dome, without pillars or windows, the diameter of which is 72 common paces: this agrees with 144 feet, or $218\frac{3}{4}$ *palmi*, as it is computed by others. Some reckon the

* A small acquaintance with the *Roman* mythology suffices to shew, that they carried polytheism *ad infinitum*. *Hesiod* and *Eusebius* reckon up thirty thousand gods.

diameter within to be 132 feet, exclusive of the wall, which is eighteen feet thick: this diameter, however, exceeds the height, which is ascended by a stair-case of 190 steps. This church, though it has no windows, but only a round aperture $37\frac{1}{2}$ in diameter in the center of the dome, is very light in every part. The pavement is made of large square stones and porphyry, sloping all round towards the center, where the rain-water falling down through the aperture at the top of the dome, is conveyed away by a proper drain, covered with a stone full of holes.

Eight altars are placed round this church, of which the *Altare Maggiore*, or high altar, as repaired and beautified by order of *Clement XI.* is of porphyry, embelished with *verde antico*. Here is the monument of the celebrated *Raphael*, at an altar dedicated to the virgin *Mary*; and opposite to it, at another altar, are two extraordinary porphyry pillars, each of one piece. Here are fourteen other remarkable pillars of *Giallo* and *Granito*.

Over *Raphael's* monument stands a marble statue of the virgin *Mary*, by *Lorenzetto*. The busto of that wonderful artist, which was set up a few years since, is by *Naldini*, who also made that of *Annibal Caracci*; both being done at the expence of the generous *Carlo Maratti*. Over *Raphael's* tomb is the following inscription:

D. O. M.
Raphaëli Sanctio Joan. F. Urbinat.
Pictori eminentiss. veterumque æmulo,
Cujus spirantes propè imagines
si contemplere,
Naturæ atque artis fœdus
facile inspexeris,
Julii II. & Leonis Pontt. Maxx.
Picturæ & Architect. operibus
gloriam auxit.
V. A. XXXVII. integer integros,
Quo die natus est, eo esse desiit,
VIII. Id. April. MDXX.

‘ Sacred to God, the greatest and best of Beings, and to the memory
 ‘ of that admirable painter *Raphael Sanctio d’ Urbino*, whose breathing
 ‘ figures shew the happiest combination of art and genius; who, by his
 ‘ immortal works as a painter and architect, added a lustre to the reigns
 ‘ of the popes *Julius II.* and *Leo X.* He lived exactly thirty-seven
 ‘ years complete, with an unblemished reputation; and died on the
 ‘ 6th day of *April*, being the anniversary of his birth, in the year 1520.’

This

This epitaph was composed by *Casa*, and the following distich under it, which may well be called *multum in parvo*, by cardinal *Bembo* :

*Ille hic est Raphael, timuit quo sospite vinci
Rerum magna Parens, & moriente mori.*

This distich was ingeniously translated into *Italian* by *Bellori*, in these two verses :

*Questo è quel Rafaele, cui vivo vinta
Esser temeo Natura, e morto estinta.*

Mr. *Pope*, the celebrated *English* poet, was so pleased with the thought, that he has inserted it, without any alteration, in the following epitaph on Sir *Godfrey Kneller* *, in *Westminster-Abbey* :

‘ *Kneller*, by heav’n and not a master taught,
‘ Whose art was Nature, and whose pictures Thought,
‘ Now for two ages having snatch’d from fate,
‘ Whate’er was beauteous, or whate’er was great,
‘ Lies crown’d with princes, honours, poets lays,
‘ Due to his merit and brave thirst of praise.
‘ *Living*, great Nature fear’d he might outvie
‘ *Her works*; and dying, fears herself may die.’

Kneller painted the portraits of king *Charles II.* *James II.* King *William* and queen *Mary*, queen *Anne*, and king *George I.* with those of the principal nobility of *England* in those several reigns. He died in the year 1723, and the seventy-seventh of his age.

Under *Raphael*’s busto in the *Rotonda* are the following lines :

* Sir *Godfrey Kneller* was a *German*, and all the painters who made any figure in *England* foreigners. It seems indeed something strange, that a nation which excels in all the sciences, and is far from wanting a true taste for painting, has never produced a person of any distinguished reputation either in portrait painting, or any other branch of that noble art. *Lely* and *Holbein* were *Germans*, *Vandyke* was a *Fleming*, and *Antonio Varro*, who painted *St. George’s-hall* at *Windsor*, a *Neapolitan*.

*Ut videant Posteriores decus & venustatem,
 Cujus gratiam mentemque cœlestem
 In picturis admirantur,
 Raphaelis Sanctii Urbinatis,
 Pictorum Principis;
 In tumultu spirantem ex marmore vultum
 Carolus Marattus,
 Tam eximii Viri memoriam veneratus,
 Ad perpetuum virtutis exemplar
 Et incitamentum
 P. Anno MDCLXXIV.*

‘ That posterity may not be strangers to the comely and grateful mien
 ‘ of *Raphael d’ Urbino*, the prince of painters, whose skill and divine
 ‘ genius they so much admire in his works ; and that a perpetual pattern
 ‘ of, and incitement to virtue might be here exhibited, *Carlo Maratti*,
 ‘ who revered the memory of so great a man, set up this resemblance
 ‘ of him in breathing marble, in the year 1674.’

To this church belongs a religious Fraternity of painters, sculptors,
 and architects, on which account, and that of *Raphael’s* being here in-
 terred, several architects, painters, &c. have been very desirous of being
 buried in the *Rotonda*. Among these were *Perino del Vaga*, *Giovanni
 da Udine*, *Zuccarini*, *Taddeo Zuccari* (whose marble busto was made by
 his younger brother) *Frederico Domenico Guidi*, *Lanfranco*, *Gibbes* an
English poet, whose busto is by *Nardini*, *Barronio* of *Casal*, a famous
 architect of the sixteenth century, with many others.

Under the marble bust of *Flaminio Vacca*, made by himself, is this
 inscription :

*Flaminio Vaccæ
 Sculptori Romano,
 Qui in operibus quæ fecit,
 Nusquam sibi satisfecit.*

‘ To the memory of *Flaminio Vacca*, a *Roman* sculptor, who could
 ‘ never please himself in any of his pieces.’

Under the bust of *Annibal Caracci* is the following inscription :

R O M E.

D. O. M.

*Annibal Caraccius**Bononiensis**hic est,**Raphaeli Sanctio Urbinati**Ut arte, ingenio, famâ, sic tumulto proximus;**Par utrique funus & gloria,**Dispar fortuna,**Æquam virtuti Raphael tulit,**Annibal iniquam;**Discessit die XV. Julii MDCIX.**æt. XXXXIX.**Carolus Marattus summi Piëtoris.**Nomen & studia colens**P. An. MDCLXXIII.**Arte meâ vixit natura, & vivit in arte**Mens, decus & nomen, cætera mortis erant.*

‘ Here lies *Annibal Caracci* of *Bologna*, who, as he was next to *Raphael d’Urbino* in skill, genius, and reputation, lies next to him in the grave. Though they were equal as to fame and funeral honours, yet their fortunes were very different: *Raphael’s* merit was crowned with success and prosperity, *Caracci* always met with adverse fortune. He died on the 15th day of *July*, 1609, in the forty-ninth year of his age. *Carlo Maratti*, who revered the memory of this admirable painter, and was an admirer of that noble art, erected this monument 1683.’

Some think that *Carlo Maratti* has wronged *Raphael* by the comparison in this inscription. *Caracci* was born at *Bologna*, in the year 1560, and was at first designed for a goldsmith; but his uncle *Lewis Caracci*, observing an extraordinary genius both in him and his brother *Augustino*, took them home, and instructed them in the art of painting, by which they afterwards acquired immortal honour.

If the *Rotonda* be admired for its fine dome, the colonade in the front is entirely answerable to it; it consists of sixteen pillars of granate, which cannot be viewed without astonishment. The diameter of most of these pillars is near five feet, and the height of them thirty-seven, exclusive of the pedestals and capitals; and each are cut out of a single block. The entrance into the church is likewise adorned with pillars (with an architrave of a single piece of *African* or *granate* marble) which are forty feet high. On the left-hand, at entering this portico, is a large

vase of antique *Numidian* marble, or porphyry; supposed by some to have belonged to *Agrippa's* baths, by others to have been the repository of his ashes. The colonade is twenty *Roman* feet in length, and twelve in breadth. They who will have the *Pantheon* to be much more ancient than the *Augustan* age, must however own, that the founder of this *prodomus*, as *Vitruvius* calls it, was *Agrippa*, the son of *Lucius*, during his third consulship. This is evident from the following inscription, in capitals, on the architrave of the front:

M. AGRIPPA L. F. CONS. TERTIUM FECIT.

And underneath, in smaller characters:

Imp. Cæs. L. Septimius. Severus. Pius. Pertinax.

Arabic. Adiabenic.

Parthicus. Pont. Max. Trib. pot. XI. Cof. III. P. P. Procos. &

Im. Cæs. M. Aurelius. Antoninus. Pius. Felix. Aug.

Trib. potest. V. Cof. Procos.

Pantheon. vetustate. corruptum. cum. omni.

cultu. restituerunt.

Dion, in the fifty-third book of his history, says, that the *Pantheon* was finished by *Agrippa*; and it appears from the same author, *lib. lxvi.* that in the reign of *Titus*, that edifice was greatly damaged by a fire which issued out of the earth; but was thoroughly repaired by the emperor *Domitian*. *Eusebius* in his Chronicle, informs us, that the *Pantheon* was, in the thirteenth year of *Trajan*, destroyed by lightning, and rebuilt by *Adrian*. It must have suffered a subsequent destruction, or *L. Septimius Severus*, and *M. Aurelius Antoninus*, could have no claim to the honour of rebuilding it.

I do not doubt but that Mr. *Le Mercier*, who built the *Sorbonne* at *Paris*, had this *peristyle* in his eye, as part of his model for that structure; but there are only ten pillars in that at the *Sorbonne*, which, though they make a tolerable figure in their proper place, contrasted with those at *Rome*, would look like dwarfs placed near giants. It is true, they do not want ornaments; and they have another considerable advantage, for they stand on an elevation which is ascended by fifteen steps.

*Imitation of
the Rotonda
in the church
of the Sor-
bonne at
Paris.*

The *Rotonda*, in the year 607, was converted into a Christian church*, by pope *Boniface IV.* and to raise the greater devotion, twenty-eight cart-loads of reliques were brought hither from several church-yards in the city of *Rome*. From that time it has been properly called *Sancta Maria ad Martyres*, being first dedicated to the virgin *Mary*, and afterwards, in the year 830, by *Gregory IV.* to all the Christian martyrs or saints. Notwithstanding all this, it is commonly called the *Rotonda*.

Fountain and
obelisk.

In the area before this church is a fountain, with an antique bason of porphyry, which belonged to some of the *Roman* baths, and was applied to this use by *Gregory XIII.* In the center of this fountain is an ancient obelisk of *Pietra Egyzzia*, or *Egyptian* marble, formerly placed before the church of *S. Bartolomeo de' Bergamaschi*, and called *La Guglia di S. Mabuto*, or *S. Maut*, from the church near it, dedicated to that saint.

St. Sabina.

In the church of *St. Sabina* is a *tribuna* finely painted, by *Taddeo Zucari*. *St. Hyacinth's* chapel, in the same church, was painted by his brother *Frederico*, except the altar-piece, of the virgin *Mary*, which is the work of *Lavinia Fontana*, a *Bolognese* lady. Here is the tomb of one *Ausia Valentini*, with this short epitaph:

*Ut moriens viveret,
Vixit ut moriturus.*

‘ That she might live eternally after death, she lived here as one who
‘ had death always in her thoughts.’

* At the extirpation of Paganism it was debated, whether the heathen temples should be converted into Christian churches, or totally demolished? The *African* councils were for the latter, as appears from *Pithoeus cod. can. vet. Eccl. Rom. p. 150.* though *St. Austin* approved of the former, in his *Ep. 47, ad Publicol. Oper. tom. II. p. 111. Quum templa, idola & luci in honorem veri Dei convertuntur, hoc de illis fit, quod de hominibus, quum ex sacrilegis & impiis in veram religionem convertuntur.* ‘ When temples, images, and groves are ‘ dedicated to the honour of the true God, it is like the conversion of libertines and ‘ wicked men to the true religion.’ These also were the sentiments of *Gregory the Great*, In *Ep. ad Mellit. abbat. ap. Bedam, Hist. Eccl. lib. i. c. 30. Quod fana idolorum destrui minime debeant, sed ipsa, quæ in eis sunt, idola destruantur, aqua benedicta fiat, in eisdem fanis adspargatur, altaria construuntur, reliquæ ponantur. Quia si fana eadem bene constructa sunt, necesse est, ut a cultu dæmonum in obsequia veri Dei debeant commutari: ut dum gens ipsa eadem fana sua non videt destrui, de corde errorem deponat, & Deum verum cognoscens ac adorans ad loca, quæ consuevit, familiarius concurrat.* ‘ The temples of the idols are by no means to be destroyed, ‘ but only the idols that are set up in them; afterwards let the temples be sprinkled with ‘ holy water, and furnished with reliques, and let altars be built in them. If those temples ‘ be magnificently built, it is highly proper they should be converted from places set apart ‘ for the worship of devils, to that of the true God; so that the people, seeing their tem- ‘ ples left standing, may repair to the accustomed places, and thus be the more readily ‘ brought to a conviction of their error, and a devout knowledge and sincere worship of ‘ the true God.’ Had this opinion constantly prevailed, the noble monuments of antiquity would not have been so scarce at this day.

Here

Here is shewn an ancient *Roman* weight; this stone is said, by the vulgar, to have been thrown by the devil at St. *Dominic*, after missing his throw at the three devout kings of *Cologne*. In the convent is also shewn *Dominic's* cell, and in the garden an orange-tree of that saint's own planting.

Stone thrown by the devil.

La Sapienza is the public university, in which are no less than thirty professors, but few students; the *Jesuits* being every where the monopolizers of the education of youth. It is a stately square edifice, with cloysters and galleries, and was built from a design of *Michael Angelo*. Over the main entrance is this excellent inscription in capitals:

INITIVM SAPIENTIAE TIMOR DOMINI.

‘The fear of the Lord is the beginning of wisdom.’

A description of the whole, with copper-plates, was published at *Rome* in 1720, entitled *La chiesa e fabbrica della Sapienza di Roma con le Vedute in Prospettiva e con lo studio delle Proporzioni Geometriche, Piante, Alzate, Profili e Spaccati*.

The tower is of a very extraordinary figure, the upper part of it being built in a spiral line. In the library is a statue, by *Domenico Guidi*, of the munificent founder, pope *Alexander VII.* who also presented the university with a very valuable physic-garden. In this college the regular doctors in the three learned professions of Divinity, Law, and Physic, are invested with their several degrees, and receive their diploma's. Besides those sciences, here are also taught rhetoric, philosophy, ecclesiastical history, mathematics, and architecture; as likewise the *Hebrew*, *Chaldean*, *Syriac*, *Arabic*, *Greek*, and other languages, all gratis. In the University-church is an altar-piece, representing St. *Vivone*, the patron of the poor, distributing alms. It is accounted the master-piece of *Pietro di Cortona*, though it was finished by *Giov. Ventura*; one of his disciples, after his death; *Ciro Ferri* is said to have painted the lower part of it. The figures appear as big as the life, and the piece is said to have cost three thousand *scudi*, or crowns.

S. Sebastiano alle Catacombe, or sù la *Via Appia*, is one of the seven principal churches at *Rome*. The pillars of the altar-piece are of *verde antico*: here is a most splendid chapel dedicated to that saint, with his statue in white marble, by *Antonio Giorgetto*, a monk. Here are also to be seen some paintings in fresco, by *Antonio Caracci*.

It is not to its external beauty that this church owes its preference to so many others, but to its large collection of reliques *.

* The reliques here enumerated by the author are omitted, as also an account of indulgences, &c. to avoid a tedious prolixity on such trifling subjects.

Description of
the catacombs.

I have already, in describing St. *Agnes* near the *Porta Pia* made mention of the catacombs; but have referred a full account of them to this place; those of St. *Sebastian* being both the most spacious and least injured by time of any in *Rome*. They consist, as it were, of several stories or passages under one another, and as the earth is dry and sandy, these stories are in several places supported with brick-work: the ascents and descents are very frequent. Sometimes one is obliged to stoop considerably; and as the passages are not above two or three feet broad, two persons cannot walk a-breast, except in some kind of apartments, and these are only four or five feet broad, and not quite eight feet long. In these vaults some suppose the private Christians to have performed their religious worship. It is forbidden, under penalty of the severest excommunication, to carry any thing away from hence; but hereticks must be supposed to stand in no great awe of such a penalty. On both sides are repositories or tombs, some of which are empty and open; others are walled up with brick, or a piece of marble, and have inscriptions engraven on them. As I sometimes brought up the rear of our company, and consequently was unobserved by the vigilant monk who attended us with a wax light, I pulled down one of these pieces of marble, which was about two fingers thick, and saw in the cavity a whole human skeleton, though not very large; for, indeed, there are few of these repositories capable of containing a well-grown person at full length. In one of these cavities I observed a large stone coffin; there is also without the church, another of white marble, with *basso-relievo's* representing some passages of the Old and New Testament, which is said to have been taken out of these catacombs. In another place I met with a large antique Urn made of clay, quite sound and whole. In several places in these catacombs are to be seen small glass bottles fixed in the wall; but of most of them, the bottom was all that remained. The sediment in some of these glass bottles is of a blackish colour, and commonly supposed to be the blood of the martyrs buried here, but may as well be the sediment of oil. I cannot but observe, that these vials very much resemble the *Vasa Lacrymatoria* in which the ancient heathens preserved the tears shed at the funerals of their deceased friends, as they also did those of the women hired to weep at such solemnities*. A friend of mine at *Nuremberg* shewed me, on the bottom of one of these *Lacrymatories*, a very pretty picture of a child with a *Bulla* about the neck, led by its mother. This picture was covered with glass to preserve it from the damp. The same gentleman

* This is a confirmation of Dr. *Burnet's* conjecture concerning these catacombs, viz. that they were the burying places of the ancient *Roman* slaves, &c.

shewed

shewed me another bottom of such a vial or *Lacrymatory*, with this inscription, *Vivas dulcis anima pie Zeses*. This work seemed to be modern, and in the *Gothic* taste. Both these vials were part of the *Strozzi* collection, and were found in the catacombs. In the year 1716, the celebrated *Florentine* senator, *Buonaroti*, published at *Florence* a work entitled *Osservazioni sopra alcuni frammenti di Vasi antichi di Vetro ornati di figure, trovati ne Cimiteri di Roma, &c.* in which a particular description is given of several paintings on such vials; some of which were done by heathens, and others by Christians. The words *Pie Zeses* occur on several of them; but the rules of grammar will not allow, as some however maintain, that they mean *Pie Jesu*; and the opinion of those who look upon them to be a mixture of *Greek* and *Latin* words, not unusual among the *Romans* in common conversation, seems more plausible. Besides these large cavities there are several small holes to be seen along the passages of the catacombs, in which the ancients placed their urns, singly, or two or three together, and these places were called *Columbarias*, *Ollarias*, and *Hypogæa*.

On one stone the name *Silvester* is thus engraved,

C I A B E C T E P E.

On another,

C. Plotius.

I also copied the following inscriptions ::

Leopardus Præfectus qui vixit annis IIII. menses VI. dies II. in pace.

Petrus qui vixit annos III. & Di--- Biſtorina ſibi & compari.

Viſtorino Benemerenti in pace qui vixit annos III. menſis VI. dies XII.

Upon comparing these inscriptions, which casually presented themselves to my view, without any particular search, with an observation on the smallness of the skeletons, they seemed to favour a conjecture, that among the ancient heathens, children were often buried instead of being burnt on funeral piles, as was customary with regard to adults. In another part of the catacombs is the following inscription :

* DVLVENE MERITT VICTORI *
 FILIO PAREN FFQQVTAMIRA
 TREIECIT VIT D LXXX NEOFITVS
 QVI VIX IN PACE X

The

The cross on a monument is generally looked upon as a sign that a Christian lies buried there, and this character ✕ is thought to be of the same import; but the ✠ is reckoned a sure indication of a martyr's sepulchre, it being composed of the *Greek* and *Latin* alphabet, and supposed to denote *Pro Christo*; i. e. 'For Christ'. As to the *Greek* letter X in an antique monument at *Albano*, which I shall hereafter describe; I met with a plain proof, that it admits of various constructions; for it is there in express words ΧΡΗΣΤΕ ΧΑΙΡΕ, i. e. 'Gentle shade adieu.' In which sense also *Tibullus*, in his second elegy says,

*Et bene, discedens dicet, placideque quiescas,
Terraque securæ sit super ossa levis!*

‘ His parting wish shall be, may’st thou be blest
‘ With a light earth, and unmolested rest!’

In *Anacreon*'s first ode are these words,

χαίροιτε λοιπόν ἡμῖν, Ἡρώες, &c.

‘ Adieu to heroes! &c.’

So that unquestionably χαίρει must sometimes imply the modern expressions of *adieu!* *farewel!* &c.

These subterraneous passages have a communication with one another, which makes them very intricate; but here are stones set up in the middle to direct travellers in their return. To visit every part of the catacombs would be a walk of no less than twenty *Italian* miles, as appears from a plan of them in the convent, which agrees with the copperplate of the catacombs in *Aringhi*'s *Roma Subterranea*; where also are to be seen draughts of the catacombs of St. *Hermes*, St. *Pancrace*, St. *Agnes*, St. *Agatha*, St. *Lucina*, &c. Every one of these catacombs, and many others, to the number of thirty, have all their subterraneous passages or galleries of such an extent, that the length of them all, taken together, is computed to be above a hundred *Italian* miles; but they are so far from being kept every where in such good repair, as those of St. *Sebastian*, that not a few of them are walled up; several persons having been bewildered in those labyrinths and perished there. Besides *Aringhi*'s account, in the year 1720 another was published at *Rome*, entitled *Osservazioni sopra i Cimiteri de' santi Martiri & antichi Christiani di Roma*, in two volumes, folio.

*Catacombs not
the work of
Christians.*

Though it be manifest, that great numbers of Christians are interred here, it is by no means a consequence that these subterraneous caverns were

were originally the work of Christians, or that they served them for retreats in the time of persecution. Not to mention the vast disproportion of such works to the small number of Christians; where could the many thousand cart-loads of earth or sand, taken out of the catacombs, have been carried away with such privacy as to escape the notice of the heathen? Even granting that the Christians were so polite as to dispose of the sand in small quantities to the inhabitants of the city for domestic uses, and that from hence they got the nick-name of *Arenarii*; yet great numbers of the poorest heathens, who also sold sand, could not but know from whence the Christians procured such quantities of it, and would certainly have discovered their competitors in trade. Of what use could passages, several leagues in length, be to the Christians when their number was so small? And when the Christians became superior to the pagans, both in number and power, there was no need of secret retreats and subterraneous burying-places. Suppose, that in the times of the persecutions, fifty or sixty thousand Christians had sheltered themselves in these caverns, how could they be supplied with provisions, or preserve themselves from contagious distempers among such a number of dead bodies? The few small apartments dispersed up and down in these catacombs are said to have been peculiarly appropriated for religious worship; but as they have but one entrance, and that very narrow, I am at a loss to find room there for a congregation. Besides, with what specious pretences would it have furnished the heathens to reproach the Christians, when, at last they had found out that so many thousands of both sexes had passed a considerable time together in such obscure mansions? *Anthony Uric* duke of *Brunswic Wolfenbuttle*, in his *Ostavia*, has given a very entertaining account of the catacombs, and of the primitive Christians' manner of living in these recesses; but the pleasing idea that romance gives us of these subterraneous dwellings soon vanishes, when a person advances but few steps in the catacombs at *Rome*. Those at *Naples*, indeed, are loftier and broader, with very spacious apartments, and consequently are much better adapted to the purposes mentioned in that prince's poem; but then the very magnificence of those works makes it the more improbable that they were undertaken by a poor persecuted set of people, who were far from being numerous, and were obliged to carry on all their measures with the utmost secrecy.

After all, it will, upon due examination, unquestionably appear that the catacombs of *Rome* were originally nothing else but the *Puticuli*, mentioned by *Horace*, *Varro*, and *Festus Pompeius*; where, at first, only the bodies of slaves, and of such whose circumstances would not permit their friends to be at the expence of burning them on a funeral pile, were deposited. The digging up of *Puzzolana*, a kind of sand

What the catacombs properly were.

much used in making mortar for building, of which there are vast strata in many parts of *Italy*, may have given rise to this expedient for burying the dead, as it answered both purposes. In process of time, persons of a higher class came to be interred in these caverns; for the *Romans*, even before Christianity got the better of heathenism, gave into the practice of burying their dead. This is evident from several ancient monumental inscriptions to be seen in the catacombs, which, not only begin with the letters D. M. by some writers interpreted to denote *Deo Maximo*; but even with *Diis Manibus* at full length, which would have been profane, and never permitted on a Christian's tomb. Such was the stone found in the catacombs of *St. Sebastian*, which is now to be seen in *Kircher's Museum*, with this inscription very legible on it:

Diis Manibus.
Principio filio dulcissimo suo posuit,
qui vixit ann. VI. dies XX.
in pace.

This I once alledged to a learned *Jesuit*, as an objection against the common notion, that only Christians are buried here. His answer was, that it might probably be owing to the ignorance of the primitive Christians, who being unacquainted with the meaning of the characters D. M. or *Diis Manibus*, but finding it on a multitude of other tomb-stones, made use of them, without any farther examination, on those of their deceased friends; especially as they might fancy that *Manes* had some relation to *Animæ* or souls. *Mabillon* also thinks, that after the establishment of Christianity, the Christians took away the tomb-stones from the graves of the pagans, and placed them on those of others of their own religion. This reason might appear plausible if the stones had been valuable for their ornaments, &c. But as these stones are very ordinary, and without ornaments, and the inscriptions badly done, I cannot see why a Christian should have given himself the trouble to search for a heathenish epitaph for his child; and he must have been poor indeed not to be able to procure as good a stone with an inscription agreeable to his religion. The other argument might also be of some weight, had the Christians been strangers to the language and religion of the ancient *Romans*, and never heard of such words as *Dii Manes*; and supposing, that by a strange ignorance and dulness they confounded the word *Manes* with *Animæ*, I beg leave to ask, What ideas they annexed to *Fata*, *Domus æterna Imperatoris*, and the like expressions no less frequently to be met with here on tomb-stones? Why did they not make use of these words also, if they

were

were so ignorant of the *Roman* language? Even *Mabillon* himself, in another place, arguing against the adoration of *Evodia* as a fictitious saint, says, that the characters D. M. on her grave, or rather that of her mother, were marks of paganism; and that the phial, with a reddish liquor found in it, was not a vessel full of a Christian martyr's blood, but only an *Urna lacrymalis*, or lacrymatory. I shall not make any remarks on the undecayed body of a young woman dug up in *St. Sebastian's* catacombs in the time of *Paul III.* and by some supposed to be *Tulliola*, *Cicero's* daughter. That it had some evident marks of paganism may be concluded from its being preserved as a holy relique; but, by order of that Pope, thrown into the *Tiber*, lest its singular beauty might procure it an improper veneration. The fabulous circumstances of this story are to be met with in *Contarini's Crucifer*, p. 283. and in *Vacca's Annotations*, inserted by *Montfaucon*, in his *Itinerarium*, &c.

The great numbers of *Vasa lacrymalia*, or lacrymatories found in the catacombs, is another proof that they were not the burying-places of the primitive Christians. These phials the heathens filled with their own tears, and those of the *Præficæ*, or hired mourners, and placed near the remains of the dead, as appears from these expressions so frequent on ancient tomb-stones, *Tumulum lacrymis plenum dare, ponere cum lacrymis, cum lacrymis & opobalsamo udum condere*; concerning which, *Guthier de Jure Manium*, lib. i. c. 28. *Casal. p. ii. c. 21. de Urb.* may be consulted. I shall here only cite an inscription on a stone found at *Rome*, which had been erected in memory of *Ulpia Scita Philumena*; *ai* is here used for *æ*, as in many other ancient inscriptions:

Ulpiai Scitai Philumenai
Conjugi BMP
Ælius Macer antefi
gnanor. Trib.
Lachrymas posuit.

‘ *Ælius Macer*, tribune of the standard-bearers, dedicates these tears
 ‘ to *Ulpia Scita Philumena*, his excellent consort.

The Christians, on the contrary, looked upon the death of their pious friends and relations as a joyful removal to the mansions of everlasting happiness; and *St. Paul*, in his epistle to the *Thessalonians*, forbids them to bewail the death of Christians, like heathens who were strangers to the animating hope of a resurrection; so that it is not to be supposed

that the surviving friends among believers made such a parade of their tears, or hired such women mourners, of whom *Horace* says,

*Ut, quæ conductæ plorant in funere, dicunt
Et faciunt propè plura dolentibus ex animo ;——*

HOR. Art. Poët. v. 431.

‘ As hirelings, paid for their funeral tear,
‘ Out-weep the sorrows of a friend sincere.’

In turning over *Le Antiche Lucerne sepulcrali figurate & raccolte dalle Cave sotterranee & grotte di Roma, disegnate ed intagliate nelle loro forme da Pietro Santi Bartoli, con l'osservationi di Gio. Pietro Bellori*, published at Rome in folio, one may see, in the plates of the urns brought out of the catacombs, above forty which are manifestly pagan; and are easily distinguishable from those which the Christians, by an indiscreet imitation of the heathen ceremonies, placed in the catacombs. The latter, instead of some false deity, marked theirs with the cypher of the words *Jesus Christ*; or a dove, as the emblem of candour, mildness, and innocence; or with the figure of Christ as a shepherd, with a sheep on his shoulders; or with *Noah's* ark, with the dove; or *Jonah* cast out of the whale, and the like. These are more unexceptionable proofs of their being placed here by Christians, than the single mark of a cross above the epitaph; for this, according to *Montfaucon*, is also found on *Egyptian* and *Etruscan* monuments evidently of a date prior to the passion of our Saviour. The old Greek T, which denoted acquittal when criminals were tried, in some measure resembled a cross. *Athanasius Kircher*, in his *Prodromus Cæptus*, shews, that among the *Egyptians*, *Indians*, and *Persians*, the cross was an hieroglyphic denoting the four elements; and from *Rufinus's Ecclesiastical History*, lib. ii. c. 29. *Socrates*, *Sozomen*, and *Suidas* on the word σταυρος, it plainly appears, among the *Egyptians*, to have signified eternal life; and such marks were found in the temples of *Serapis*. On some ancient *Egyptian* monuments are to be seen three crosses standing horizontally; but it would be ridiculous to suppose that they signified the crosses of Christ and the two malefactors. *Marsilius Ficinus*, *de vita cælitus comparanda*, lib. iii. c. 18. mentions such a figure to have been used among the *Arabians* as an emblem of the influence of the stars. The hammer of the god *Thor*, so frequently mentioned in the antiquities of the northern nations, so nearly resembled the sign of the cross, that one was taken for the other. *Reevhielm* has published a particular dissertation of the cross on *Runic* stones.

The cross not
peculiar to
Christian
tomb-stones.

It being clear from what has been said, that the catacombs were the burial-places both of heathens and Christians, the papal infallibility stands impeached with having pronounced all the bones found there to be holy reliques. How lamentable is the credulity of the people, in receiving such bones as things of inestimable value, setting them in gold and silver, and paying them religious adoration, when it is odds but they belonged to some heathen slave, rather than any Christian martyr! So early as the times of St. *Jerom* and *Augustin* *, the monks had begun to deal in reliques; but this vast fund of holy cheats was either not thought of, or prudently abstained from; as the falsity of any such pretence would then have been too notorious, and probably prejudiced the whole trade. St. *Jerom*, in his commentary on *Ezekiel*, chap. xl. says, that when he was a boy he used to go down into these gloomy mansions of the dead; and that he could not forbear applying to himself these words in *Psal.* liv. *They go down quick into hell, i. e. the grave*; and the following verse in *Virgil*:

Horror ubique, animos simul ipsa silentia terrent.

‘And silence adds to th’ horror of the gloom.’

Cardinal *Fleury*, afterwards prime minister of *France*, in his *Manners of the primitive Christians*, affirms, on the credit of *Bos’s Roma subterranea*, that *Constantine the Great*, from a principle of devotion, that the remains of the first martyrs might not be disturbed and profaned, ordered the catacombs to be shut up; and that it was towards the close of the sixteenth century before they were discovered and opened again; but this is a palpable falsity. I have myself observed several inscriptions in the catacombs in *Gothic* characters, which plainly shewed them to be of the middle ages; and on one stone in those of St. *Sebastian* the year 1409 is plainly legible, not to mention some others more modern.

In the church of *S. Silvestro e Martino alli Monti* is shewn a pretended model of Christ’s cradle, &c. On the left-hand, in the vault under the church, is a picture of the virgin *Mary*, with this strange inscription:

Per te Trinitas sanctificatur, &c.

‘By thee the Trinity is sanctified, &c.’

In the vault where St. *Silvester* is said to have spent ten years is another representation of the virgin *Mary*, in mosaic-work, which is supposed to be the first that was made in this taste.

* *Vid. Augustinus lib. de opere monach. c. 28. Ludovicus Aurelius ad an. 305, p. 62, Lex 3. Cod. de SS. Eccl.*

S. Siveſtro in
Campo Mar-
zo.

In *S. Silveſtro in Campo Marzo*, or in *Capite*, are ſome fine pieces of painting, by *Treviſani*, *Terentio d' Urbino*, and *Tarquino di Viterbo*. The roof is covered with fine paintings *in freſco*, by *Roncalli* and his diſciples. The pictures of the apoſtles over the organ are reckoned *Gramignoli's* maſter-piece. Here is alſo ſhewn a pretended impreſſion of the face of Chriſt, which, if *Euſebius* may be credited, our Saviour himſelf was pleaſed to make on a piece of white linen, and preſented to *Agbarus*, whom that father ſtiles king of *Edeſſa*.

Original por-
trait of our
Saviour.

Diſpute about
John the Bap-
tiſt's head.

The church of *St. Silveſter*, though it has five Popes on its ſide, is not without a rival, which pretends to have *John the Baptiſt's* head; the people of *Amiens* in *France* maintaining, that the real genuine head of the *Baptiſt* is in their poſſeſſion; and *du Cange* has thought it worth his while to publiſh a very long and learned diſſertation in defence of this extraordinary claim.

The church of *S. Silveſtro in Monte Cavallo*, and *dello Spirito S. de' Napolitani à ſtrada Giulia*, are worth viſiting for the fine paintings to be ſeen in them.

S. Spirito in
Saffia.

The church *di S. Spirito in Saffia* derives its name * from its founder, *Ina* king of the *West-Saxons* in *England*. Here are ſome good paintings; and in the court of the hoſpital belonging to this church is a ſuperb fountain made by order of *Alexander VII*. In 1714, the celebrated *Maria Lanciſi*, phyſician to *Clement XI*. left to this hoſpital, and for the uſe of the public, his choice library, conſiſting of a vaſt number of books relating to the mathematics, natural philoſophy, botany, anatomy, phyſic, chymiſtry, and natural hiſtory, in *Greek*, *Arabic*, *Latin*, and other languages; together with a fine apparatus of anatomical, mathematical, and mechanical inſtruments. There are no leſs than thirty hoſpitals for the relief of the ſick and poor in the city of *Rome*; but none of them equal to this, in which there are generally above a thouſand patients, and all well taken care of.

Foundling
hoſpital.

Forty nurſes are conſtantly kept in pay to take care of the infants which every night are put into the machines at the foundling hoſpitals. Beſides theſe, above two thouſand nurſes, in the city and neighbouring villages, have wages for nurſing the children till they are four or five years old; and then the boys are brought to the hoſpital to be inſtructed in handicraft trades, or polite arts, according to their different geniuses, where they are provided with all neceſſaries until they are able to maintain themſelves. The girls, who generally exceed five hundred in number, are educated under the inſpection of the *Thecklan* and *Auguſtine* nuns, until they are fit for the convent, or marriageable. If the latter be their

* *Saffia*, or *Saxia*, from *Saxon*.

choice, they have a portion of a hundred *scudi*, or crowns. This hospital, though part of its revenues have been curtailed by some of the Popes, for the use of other charities which stood in need of assistance, has still an annual income of above an hundred thousand *scudi*, or crowns, besides the produce arising from the circulation of the money in the bank belonging to it. This bank stands in the *Strada Banche*, and reaps a greater advantage from its trade, as there are few places in *Rome* where money may be safely lodged, even without receiving interest. I presume my transcribing the following inscription on this hospital will not displease you :

Alexandro VII. P. O. M.

Qui,

Ut corporum valetudini paternâ charitate consuleret,

Quemadmodum Pastoralis sollicitudine

Pro animarum salute quotidie invigilat,

Huic Xenodochio diplomate suo concessit

Annexam viam nocturno tempore

Transversis catenarum repagulis custodiri,

No prætereunte strepitu quies

Amica silentii

Omninò ab ægrotantibus exularet:

Anno Domini MDCLXI. Pontificatus VI.

‘ To *Alexander VII.* the greatest and best of Popes, who shewed a tender care for the health of the bodies, as well as a true pastoral vigilance for the salvation of the souls of those committed to his charge, and gave this hospital the privilege of placing chains cross the road adjoining to it, that the noise of passengers might not disturb the repose of the patients, to which silence so much contributes; in the year of Christ 1661, and the sixth of his pontificate.’

S. Stefano Rotondo, now united to the German college of *St. Apollinaris*, is supposed to be built on the spot where an ancient temple of *Faunus* stood. There is a fine colonade of marble pillars quite round the inside of this church: the altar stands detached in the center, and the tabernacle is made of cypress-wood, in the shape of a tower; it was ingeniously carved by a baker, with no other tool than a pen-knife. Some say he saved his life, which he had forfeited, by executing this curious piece; but the following inscription clears him from any such imputation :

*S. Stefano
Rotondo.*

Johannes

Johannes Zentner, Beisanensis, in Urbe Pistor, tabernaculum hoc sua manu perfectum, in suæ nationis gratiam Collegio Germanico donavit, & hic ira posuit, ut liceat ejus Rectori in Collegii templum transferre, cum expedire judicaverit, die XIX. Jan. MDCXIII.

‘ John Zentner, a baker in this city, out of regard to his country, presented the German college with this tabernacle, the work of his own hands, and placed it here, (with this proviso, that the rector of the college, whenever he thinks it necessary, may remove it into the college chapel) the 19th day of January, 1613.’

Father Gallonio, in his work *de Cruciatibus Martyrum*, inserts a particular description of the painting on the wall of this church by *Nicolao Pomarancio*, representing the tortures suffered by the primitive martyrs under the first ten persecutions. Among the other paintings to be seen here, the massacre of the *Innocents* by *Antonio Tempesta*, on the left-hand at the entrance, is highly esteemed.

S. Stefano
alle Carozze.

Near the church is another round edifice called *S. Stefano alle Carozze* or the church of *Madonna del Sole*. It affords nothing remarkable; but the learned cannot agree, whether it was anciently the temple of *Voluptas*, *Vesta*, or of the sun.

St. Sufanna.

St. *Sufanna* has a fine *façade* or front, designed by *Maderno*, but is darkish within: the paintings *in fresco* by *Croce* and *Nebbia* are always viewed with pleasure. On the top of this church are the statues of the prophets *Ezekiel*, *Daniel*, *Isaiab*, and *Jeremiah*, in plaster, by *Valsoldo*.

Temple of
Romulus and
Remus.

Before St. *Theodore's* church stands a short thick pillar or a pagan altar and *incensorium*. Here also was dug up the brass she-wolf, now to be seen in the Capitol; hence this has been generally supposed to have been the temple of *Romulus* and *Remus*. It seems the heathens used to bring their children hither and rub them against the statues of those twin-brothers, who had been so miraculously preserved; and superstitious midwives and mothers, after the establishment of Christianity, could not be prevailed upon to depart from this custom: However, to reform, in some measure this abuse, this temple was consecrated to St. *Theodore*; and, to this day, a particular mass is said here every *Thursday*; after which, sickly children are brought to the altar, where a monk lays his hand upon them and strokes their faces with a relique of St. *Theodore*, and by virtue of this ceremony the child is certainly expected to die or recover * by the *Thursday* following. Whatever happens after this

* It is greatly to be lamented, that even in the *Evangelical* churches, any remnants of ancient superstition should be found. Nothing is more common, than a gross abuse in the

this is attributed to St. *Theodore*, though, as he was a military man, it seems something unaccountable how he came to be the patron of infants. This practice is called by the papists, ‘ putting away the leaven of heathenism, and turning a superstitious practice into an act of Christian devotion.’ This puts me in mind of a *Romish* writer, whose name I cannot at present recollect, who relates, with the highest encomiums on the zeal of the *Jesuits* in propagating Christianity, ‘ That in a country where cow dung, (probably only of some particular cows) was held in such veneration, that it was a religious ceremony among the inhabitants to anoint the head with it when hot, and leave it on to dry. The *Jesuits*, continues he, left no methods unattempted to reclaim the people from such a filthy superstition: but finding them incorrigible with regard to this point, they insisted upon it no farther, but christianised the custom by substituting this unction in lieu of the aspersion with holy water.**’ The accounts of the *Danish* missionaries in the *East Indies*, mention this custom, of besmearing themselves with the excrements of cows, as a religious ceremony among the natives on the coast of *Tranquebar*. We find also by *Ælius Aristides*, that the inhabitants of *Pergamus* used on certain times of the year to rub themselves with dirt from head to foot in honour of *Æsculapius*.

In the pontificate of *Innocent XIII.* was begun a superb ascent by steps from the *Piazza di Spagna* to *Monte Pincio* and the church *della S. S. Trinità de’ Monti*, which was completed in the year 1725, and now makes one of the noblest ornaments of a city so famous for its beauty and grandeur. It is built of *Tivertino* stone, and consists of a hundred and seventy-five steps; it sometimes separates into two or three different flights of steps, which meet again at a small distance. The inscription on this work runs thus:

D. O. M.

Magnificam hanc, quam Spectator miraris, Scalam, ut commodum ac ornamentum non exiguum Regio Cænobio, ipsique Urbi allaturum animo concepit legatâque supremis in tabulis pecuniâ, unde sumptus suppeditarentur, con-

the administration of the eucharist to sick or dying persons, this spiritual repast being desired from no other reason or motive, but in order to form a better judgment of the issue of the disease; whereas the death or recovery of the patient depends on causes purely natural. See *Schmid. diff. de eucharistia moribundorum*. [By this note it appears, that the *German* protestants are not a little superstitious in this point, as they are also with regard to some reliques mentioned by the author. But this abuse, I believe, is unknown in *England*.]

** It has been the constant boast of the *Romish* missionaries, that they have the peculiar talent of weakening and abolishing heathenish superstitions of all kinds: In the external propagation of Christianity, it must be owned, they have had a great share.

strui mandavit nobilis Gallus Stephanus Gueffier, qui, in Regio Ministerio diu apud plures Summos Pontifices aliosque sublimes Principes egregiè versatus, Romæ vivere desit XXX. Jun. MDCLX. Opus autem vario rerum interventu dilatum, primum sub Clemente XI. cum multi proponerentur moduli & formæ, in deliberatione positum, deinde ab Innocentio XIII. stabilitum, & R. P. Bertrandi Monsinat Tolosatis Ord. Minimor. S. Francisci de Paula Correctoris Generalis fidei curæque commissum ac inchoatum, tandem Benedicto XIII. feliciter sedente confectum absolutumque est. Ann. MDCCXXV.

‘ To God the greatest and best of Beings.’

‘ Traveller, these magnificent steps, leading up the ascent, which thou admirest, were designed and founded as a conveniency and ornament to the royal monastery, and the whole city, by *Stephen Gueffier* a noble-man of *France*, who, after worthily discharging embassies to several popes and other secular princes, finished his course at *Rome* on the 30th day of *June*, 1660, and left a large sum, by will, for executing his noble plan. Several occurrences intervened to retard the work, until, under pope *Clement XI.* it was taken into consideration, and a great variety of models proposed; afterwards it was resolved on and begun by *Innocent XIII.* under the direction of the reverend father *Bertrand Monsinat* of *Toulouse*, general of the order of the *Minimes*, &c. and at length, during the auspicious pontificate of *Benedict XIII.* finished and completed in the year 1725.

Further on are these words:

D. O. M.

Sedente Benedicto XIII. Pont. Max. Ludovico XV. in Galliis regnante, ejusque apud S. Sedem negotiis præposito Melchior S. R. E. Cardinali de Polignac, Archiepiscopo Ausitano, ad Sacræ Ædis almæque Urbis ornamentum ac civium commodum, marmorea scala digno tantis auspiciis opere absoluta, Anno Domini MDCCXXV.

‘ To God the greatest and best of Beings.’

‘ In the pontificate of *Benedict XIII.* and the reign of *Lewis XV.* king of *France*, *Melchior*, cardinal *de Polignac*, &c. being ambassador to the holy See from that prince, these marble steps, which are so great an ornament to the church and the city, and so desirable a conveniency to the people, were finished in a manner suitable to such illustrious auspices in the year of Christ 1725.’

S. S. Trinità
de Monti.

In the abovementioned church are several pictures by *Zuccaro*, *Giulio Romano*, *Perino del Vaga*, *Rossetti*, *Nogari*, *Paulo Cedaſpo*, a *Spaniard*,
Nebbia,

Nebbias, &c. and particularly a celebrated piece of the *descent from the cross* by *Volterra*, with this exception, that the posture in which the virgin *Mary* falls at her fainting, is not the most decent; and that *St. John* seems to discover too little concern in his countenance. On the high altar is a tabernacle of *Lapis Lazuli*, with small pillars of a most curious kind of marble. This church is adorned with two towers exactly resembling each other. In the refectory are shewn some good paintings by father *Pozzi*. Here is also a good library, which affords one of the best prospects of the city of *Rome*. The church and convent were founded by *Charles VIII.* king of *France*, and to this day is under the protection of that crown: Hence the monks of this convent, which are fifty in number, are all natives of *France*; and even the general of the order, if he be not a *Frenchman*, is not allowed to reside here above three days.

The church *della S. Trinità de' Perigrini e Convalescenti* has, among other valuable paintings, a most curious, tho' presumptuous, altar-piece, representing the Trinity, by *Guido Rheni*. Here are also some fine pillars of oriental alabaster, and the *Facade*, with its *Corinthian* columns, makes a beautiful appearance. The hospital belonging to it not only affords three days good entertainment for pilgrims, but likewise receives the patients from other public hospitals, upon their recovery; to which the air, diet, and lodging much conduces. In the large refectory are the statues of several Popes who have been considerable benefactors to this foundation.

S. Trinità de'
Peregrini e
convale-
scenti.

I own, Sir, that I have been very particular in describing the churches and convents in this city; but it is what cannot well be avoided in *Italy*. Should a traveller, in protestant countries, or even in *France*, run from church to church, and take an accurate survey of them, it would be lost labour, and expose him to ridicule: But in *Italy* it is quite otherwise; for the religious edifices are, as it were, so many theatres, exhibiting all the beauties of architecture, painting, and sculpture to the spectator's view. As for inscriptions, besides the pleasure which an elegant composition gives the reader, they often serve to clear up several passages in civil, literary, or ecclesiastical history; and whoever has no taste for these, will find no great entertainment in the tour of *Italy*.

L E T T E R LII.

Of the most remarkable Piazzas or Areas, Bridges, Gates, Palaces, &c. in *Rome*.

TRAVELLERS who have the least taste for arts and sciences meet with so many things in *Rome* to attract their curiosity, that they may pass their time away without having recourse to frivolous diversions, debaucheries, or idle company. The variety of objects daily to be seen here, afford sufficient topics for conversation in coffee-houses and public places; so that ribaldry and double *entendres*, which are, perhaps, to young people more prejudicial than gross obscenity, do not so frequently offend the ear as in *France*. To this the disposition of the inhabitants does not a little contribute; for, allowing the *Italians* to exceed other nations in voluptuousness, and particularly in some detestable vices; yet they observe more secrecy, and never publish abroad their own infamy, as is customary with the *French*, till the decline of life teaches them better: and this they do with such effrontery as to boast of *bonnes fortunes*, as their term is, which never fell to their share. This topic is often carried so far, even in public assemblies, as to put a modest foreigner out of countenance; especially when he hears the ladies joining in the mirth, and displaying their sprightliness in expressions, little consistent with the modesty of the sex; for there are very few of them that would not rather be thought to want virtue than wit. This libertinism unhappily takes so with young travellers, that they look upon it as the chief accomplishment which they are to acquire in *France*; and, indeed, at *Rome*, the young gentlemen who come from *Paris* are as well known as a bird is by its note. I can with great truth affirm, that the general conversation at *Rome* is less offensive and more instructive, than in most other great cities. I have here met with several persons well versed in the sciences and polite arts, who often gave occasion to very advantageous and entertaining disquisitions: but this has also given rise to two parties; one of which, for painting, sculpture, and architecture, prefers the ancient artists; the other declaring for the moderns. The controversy does not extend to other sciences; for we never dispute, whether *Tasso*, *Petrarch*, *Sannazarius*, *Guarini*, *Ariosto*, *Marino*, *Dante*, &c. or *Virgil*, *Ovid*, *Horace*, *Juvenal*, *Propertius*, &c. were the best poets? or, whether *Guicciardini*, *de Thou*, *Bembo*, *Fregosi*, *Strada*, *Davila*, *Bentivoglio*, were better historians than *Livy*, *Tacitus*, *Sallust*, *Florus*? &c. But

Zeuxes, Apelles, Protogenes, &c. are brought upon the carpet against *Raphael, Titian, Domenichino, the Caracci's, &c.* *Phidias, Lisippus, Praxiteles,* and *Athenodorus,* are opposed to *Michael Angelo, Algardo,* and *Bernini*; and *Vitruvius* to *Domenico Fontana.* It must be acknowledged, that could this point be decided, or were the decision interesting, *Rome,* of all places, is the fittest for such a discussion, as it contains the master-pieces of the most eminent hands in all ages; so that the eyes may here guide the judgment.

In the description of the churches we have specified a great number of admirable pieces in painting, architecture, and sculpture; yet are such pieces no less frequently to be met with in the palaces of the princes and nobility at *Rome,* who are generally as lavish in these ornaments as those of other countries are in equipages, liveries, wines, dress, entertainments, dogs, horses, &c. An *Italian* prince makes little account of such things, and places his grandeur in adorning his palaces with curious decorations, that foreigners may be induced to visit them, and talk of their magnificence wherever they go. This humour is carried to such a pitch, that I have often seen twenty or thirty rooms on the first and second floor of one of these palaces magnificently furnished for mere ostentation, whilst the owner and his family confined themselves all together to the upper story. As this is the manner of living observed among the elder branch of a noble family, nothing of the splendor and affluence seen in other countries is to be expected from their inferior relations. The fortune of a younger brother, in the most opulent families of *Italy,* as that of *Colonna, Pamfili, Ludovisio,* and others, besides lodging, board, and apparel, is but about fifty or sixty *scudi,* or crowns, a month; and as such an allowance will not suffer him to make any great figure, he generally has recourse to the church where he soon acquires an ample income. This attention to a superb outward appearance often occasions conveniency within to be overlooked. The floors are generally made of brick, or stucco; for marble is looked upon as unwholesome in cold damp weather, and boards, as they pretend, are not easily kept clean. The glassess, to answer the other superb ornaments in these palaces, ought to be both larger and finer; the locks on the doors should also be of better workmanship, and the hangings fresher and in greater number. In the last article indeed some improvements are already begun, and the palaces of *Barbarini, Caralli, Altemps,* with some others, are furnished with the most beautiful *Brussels* tapestry.

But I shall now proceed to a more particular account of the palaces. &c. at *Rome* in alphabetical order. To begin with the *French* academy: this was founded by *Lewis XIV.* in 1667, being projected by his able minister the great *Colbert.* Twelve young gentlemen, natives of *France,*

Palaces and manner of living of the Italian nobility.

Fault in the Italian palaces.

The French academy.

viz.

viz. six to be instructed in painting, four in sculpture, and two in architecture, are constantly maintained here at the *French* king's expence; and when they have completed themselves in those noble arts, return to their native country. The following masters have been the directors of this academy since its first institution, *Errard, Coypel, Poussin, de la Tuilliere, Houasse, and Person*. It must be owned that *Lewis XIV.* performed great things; but, notwithstanding the considerable expences that prince was at, this foundation has not fully answered the intent: for though it may have contributed to the improvement of sculpture in *France*, yet few of the eminent painters of that country owe their skill to this academy. *Süeur, Poussin, and Le Brun* were masterly hands; but their reputation was established before this academy was thought of: The first died, the second was sixty years old, and *Le Brun* was forty, when *Colbert* immortalized his master's name at *Rome* by this foundation.

*Designs from
real life.*

On *Monday, Tuesday, Wednesday, and Thursday* in the passion-week, a young fellow is fastened naked to a cross, who droops his head, as if he was just expiring, with several lights placed round him, whilst the scholars, and other artists, are employed in copying from the life; some designing on paper, others working with plaster, and expressing the attitude, muscles, veins, &c. of the object before them. Without taking upon me to censure this custom, I do not think that this can exhibit a just representation of our Saviour expiring on the cross. One circumstance, which I thought a disgrace to the academy, was, not only that this representative of our Saviour, instead of a drapery of fine linen round his body, had only a little black purse to hide his nudity; but that when a stranger goes away, he quickly leaps down from the cross, and importunes him for a piece of money.

Formerly the pupils of this academy used to hire women to stand naked, and in such attitudes as the scholars required. This the Pope, indeed, suppressed; but the painters elude his Holiness's mandate, and procure wenches from the brothels, who expose themselves for this purpose in private apartments.

*Copies of an-
cient pieces.*

In this academy one has an opportunity of viewing excellent copies of the best pieces both of ancient and modern artists. The statues and pieces of sculpture are mostly of plaster; and among these are the wild boar in the *Florentine* gallery, the wrestler, and the *Venus of Medicis* in the *Tribuna of Florence*, the hermaphrodite in the *Villa Borgheze*, the *Barberini* lions, *Laocoön, Apollo, Antinous* in the *Belvidere*, a gladiator in the *Villa Borgheze*, and another at a villa of the family of *Ludovisi*, a faun, a centaur, heads, busts, &c. without number. Here are also very fine hangings, large looking-glasses, and as may well be imagined, a great number of fine pieces of painting. On the ground floor is a large equestrian statue of

Stucco, and near it a distinct representation of *Trajan's pillar*, copied by parts placed in the same order as in the original, and of the same size.

I have already mentioned the *Accademia de' Pittori*, or the *Italian academy of painters*, in describing the church of *S. Luca in S. Martina*; but here must farther observe, what surprize and astonishment Mr. *Blon's* invention to print pictures in their proper colours caused here. He had sent hither some specimens from *London*, which were received with no less admiration than the first printed books were at *Paris*. In taking off the impression of his portraits, and other pieces, he uses only three plates of equal bigness, on one of which lies blue, on the second yellow, and red on the third; a mixture of these colours forming all the rest. Mr. *Blon* is a native of *Francfort on the Mayne*, and a near relation of mademoiselle *Merian*, so famous for her collection and paintings of curious insects. This taste was so prevalent in her, that she made a voyage to *America* on purpose to gratify it, without any other business. He is certainly a person of great genius, and, if he was a little less wavering in his pursuits, capable of making very great improvements. Even this new invention of taking off the impression of pictures comes short of that perfection, to which, with a closer application he might have brought it: but his mind took a different turn; for he applied himself to a new manufacture of tapestry. This indeed is an additional proof of the happiness of his invention; but by reason of his age, being now in his sixty-fourth year, he will probably leave it in the same imperfect state as the former.

A connoisseur in painting will meet with an agreeable entertainment at signior *Rossi's* house, near the church of *S. Giovanni Battista de' Fiorentini à Strada Giulia*, where are to be seen three capital pictures, viz. *Diana* bathing with her nymphs, *Mars* at the feet of *Venus*, and *Apollo* with the nine muses. Though there may be little truth in the report that the king of *France* offered an hundred thousand *scudi*, or crowns, for each of these pictures, they are universally admired as pieces of extraordinary beauty. The chevalier *Lutti* has a collection of near three thousand designs by the greatest masters. The *Italians* must however acknowledge, that at present they have but few eminent painters. *Clementina*, at *Turin*, is the best portrait-painter, and she is not a little obliged to *Meidens*, the *Swedish* virtuoso, who, for painting in miniature and enamel has few equals. *Rosalba*, who formerly lived at *Venice*, and is now at *Vienna*, draws portraits in *crayons* for four or five guineas a piece. *Solimene* at *Naples*, and *Ricci* at *Venice*, are of an advanced age. *Trevisani* at *Rome* cannot live long; and next to him, *Concha* is the only painter of any considerable note in that city. The *Italians* have now very few tolerable portrait-painters, and are far surpassed by *Cooper*,
Dobson,

A new invention for taking off pictures.

Rossi's collection of paintings.

Lutti's collection.

Of the present Italian painters.

Clementina.

Rosalba.

Solimene.

Concha.

Dobson, and *Riley*, who were natives of *England*. The greatest fault found with the present *Italian* painters is the faintness of their colouring. This *Trevisani* acknowledges, and approves of *Meiden's* method of colouring, as better calculated to withstand the injuries of time: but he alleges, that, at his time of life, it is too late for him to think of altering his stile, though it were for a better.

Fifteen thousand pictures of the Lord's Supper in Italy.

I have often thought that the popish religion, by affecting such pomp and splendor in churches and convents, especially in *Italy*, greatly contributes to the improvement of painting, sculpture, and architecture. In the churches of *Italy* only there are at least fifteen thousand pieces, of the Lord's-supper, and above fifty thousand of the Annunciation. The painters must have continually endeavoured after a superiority in that art, and to recommend their works by new improvements in the colouring, or expression, (happy were they in whose works both were united!) and what a large field for the strength of imagination, and the delicacy of design, does the history of the Bible open to an ingenious artist. This opportunity of improvement is not to be met with in Protestant countries; and temporal princes have too many ways to consume their revenues, so that they seldom can lay out any considerable expence in buildings, paintings, statues, &c. Whereas convents have frequently more ready money than they know what to do with: besides, they are sure that whatever is laid out on their churches, will be reimbursed ten-fold by the profitable resort of pilgrims and others: Add to this the legacies daily procured, by the artifices of the priests, for building and ornamenting their churches. Here all are desirous of an ecclesiastic in their last moments, and his business is to exhort the dying person to the performance of good works: and to leave his fortune to churches and convents is represented by them as the most meritorious work of all; for, say they, our Saviour tells us, that whatever good is done to the least of his brethren, he will look upon as done to himself; and one order of the *Franciscan* monks have, out of their great humility, stiled themselves *Minimi*; i. e. 'The least;' which gives them a better title to charitable legacies. Purgatory is also an inexhaustible fund to the church of *Rome*. It is little known what envy and rancour the different orders entertain one against another, and their artifice and assiduity in drawing the silly sheep from one fold to another; and one of the most infallible expedients for this purpose, is, the glaring pomp and magnificence of a church. The emulation in buildings, and the splendor of them, is, however, an advantage to the people, as it employs a great number of hands, and consequently promotes the circulation of money; which is infinitely better than to let it lie dead in immense treasures, or for the convents to get all the landed estates into their hands. That jewels, indeed, which have no fixed

fixed and current value, should, to the amount of many millions, shine as useless offerings in the church of *Loretto*, is much better than that society should be deprived of so much specie.

In the palace of prince *Albani*, a nephew of pope *Clement XI.* is a Palazzo d' Albani. good library, a choice collection of designs, some excellent pictures, and a gallery painted by *Paolo di Piacenza*. Here is also a treasure of pieces of ancient sculptures, among which are, a head of *Archimedes*, in *basso-relievo*; *Marcus Aurelius*, in a *Roman* military habit, but wanting the right arm; *Morpheus*, with two poppies in his hand; a marble coffin, with *basso-relievo's* representing *Prometheus* forming man, and *Minerva* inspiring the soul into a boy, emblematically, by holding a bird over his head, &c. Another very valuable piece to be seen here is a head, or rather a busto of *Jupiter*, several *Sphinxes*, *Faunus*, *Isis* with a *Sistrum*, and other statues, in all near sixty; a fine *basso-relievo* of *Perseus* and *Andromeda*; the heads of *Massinissa*, *Homer*, *Bacchus*, and many more, of deities, heroes, and philosophers; two *Egyptian* idols; two entire pillars of *Verde antico*; two large pillars of *Giallo antico*; another very large one of oriental alabaster, in two pieces, and various other curiosities; but, for want of room, not placed in the order designed. Here I also saw the method of cleaning marble heads and busts with *aqua fortis*, so as to recover their original whiteness*.

The *Palazzo Altieri*, begun by cardinal *Giovanni Battista Al-* Palazzo d' Altieri. tieri, was finished by cardinal *Paluzza Altieri*, in the pontificate of *Clement X.* who was of that family. The great stair-case of this palace is twelve feet broad, and exceeding grand; being adorned with the statues of *Hercules*, *Pomona*, and *Bacchus*. Besides the old but rich hangings done from the designs of *Giulio Romano*, some of the apartments are hung with *Brussels* tapestry, representing the histories of *Cyrus*, *Massinissa*, and *Cleopatra*. The admired statue of *Rome* triumphant, in *Verde antico*, stands in an apartment near a delightful grotto, which was both designed and painted by *John Paul Scorr*, a *German*. Here are also two porphyry pillars, two statues of *Venus*, one nearly in the attitude of that of *Medicis*; a head of *Pescennius Niger*, four alabaster flower-pots, some tables of precious stones, particularly one of *Lapis Lazuli*. Among the paintings to be seen here, the most remarkable are a *Pietà* by *Vandyke*, a head of *Lucretia* by *Guido Rheni*, with the four seasons by the same hand; two battles, by *Borgognone*; the massacre of the *Innocents*, by *Poussin*; a *Madonna*, by *Corregio*; a *Lord's-Supper*, by *Muziano*. The

* Cardinal *Alexander Albani* is likewise possessed of several ancient and very valuable pieces of sculpture, for which the king of *Portugal* had been treating; but at last the Pope is reported to have purchased them for seventy thousand *scudi*, intending to place them in the Capitol.

chapel was painted *in fresco* by *Borgognone*, and the hall by *Carlo Maratti*. In the former are two landscapes by *Salvator Rosa*, an *Ecce homo* by *Guido*; *St. Ignatius*, a capital piece, by *Carlo Maratti*, and the marriage of *Cana* by *Paul Veronese*. In the bed-chamber of the late prince *Gasper Altieri* is the chariot of the sun *in fresco*, by *Fabricio Chiari*; and the cieling of the room adjoining to it was painted by *Carlo Maratti*. The cardinal's bed of state is valued at forty thousand *scudi*, or crowns; and at the bed's head is a looking-glass, on which three children are inimitably painted, by *Carlo Maratti*. This is not the only palace where I have observed, that when any looking-glasses are accidentally cracked, they still retain their place, and a flaw is concealed by some curious piece of painting. Here is also shewn an octangular *speculum* of rock crystal, ten inches long, and six broad, in a frame of gold set with amethysts, turquoises, emeralds, sapphires, topazes, and diamonds; the whole weighs twelve pounds, and is by some valued at sixty thousand *scudi*, or crowns. Here is likewise a curious piece of mosaic-work, by *Cortona*, representing the virgin *Mary*, with the child *Jesus*. The library is said to have cost a hundred thousand *scudi*, and is a fine collection both of printed books and manuscripts; besides medals and *intaglio's* procured by cardinal *Giovanni Battista Altieri*, and a *Madonna* by *Raphael*.

Altemps palace.

In the palace of *Altemps*, which was originally a *German* family, are to be seen in the court, and on the stair-case, the statues of *Flora*, and *Faustina*, with her mother; those of *Hercules*, *Esculapius*, *Mercury*, *Bacchus*, and a celebrated gladiator; two pillars of porphyry, on which are the heads of *Drusus* and *Nero*; and a large marble table, made, with its frame, &c. of one block. In the apartments was formerly a collection of fine paintings; but few of them are now remaining. The other curiosities to be seen here are, a large table of oriental granate, and another still more beautiful, of *Alabaastro orientale fiorito*, or oriental flowered alabaster, several busts, and *Homer's* head in *basso-relievo*, with a fine piece of sculpture in marble supported by two statues. Under one of the *basso-relievo's* are the following words:

Hoc vetus Bacchi & Ariadnæ Monumentum, è Palatii Neroniani rudibus erutum, dono dedit Melchiori Cardinali Franciscus Farnesius Parmæ & Plac. Dux. A. Jub. MDCCXXV. Græcâ manu elaboratum instaurabat Petrus Lestachius Parisinus Romæ.

' This ancient monument of *Bacchus* and *Ariadne*, dug out of the
' ruins of *Nero's* palace, was presented to cardinal *Melchior*, by *Francis*
' *Farnese*, duke of *Parma* and *Placentia*, in the *Jubilee* year 1725. It
' was

‘ was originally the work of a *Grecian* artist ; but repaired at *Rome* by
 ‘ *Peter Lestache* a native of *Paris*.’

Over this piece is a fine painting, representing *Diana* crowning a sleeping *Endymion* with a garland of flowers. Another *basso-relievo* on an antique monument represents the *Bacchanalia*, but without any inscription.

The *Barberini* palace is exceeded only by the *Vatican*, and contains four thousand rooms or apartments. The two main stair-cases are extremely grand ; and on one of them is a very large antique lion, which is much admired for the excellency of the workmanship. It was dug up in the pontificate of *Urban VIII.* among the ruins of *Pitilius Libo's Mausoleum*, near *Tivoli*. The great hall is very magnificent, and the cieling painted *in fresco* by *Pietro di Cortona*, representing the transactions of *Urban* the eighth's pontificate by a variety of symbolical figures. In the first or anti-chamber stand the statues of *Domitian*, *Ceres*, the empress *Plotina* wife of *Trajan*, *Venus*, and an *Amazon*, all of marble ; together with a very remarkable statue of the consul *Brutus* holding the head of his son, whom he had sentenced to die, in his hand. Here are also four pillars of black marble, and one of *Verde antico*, the heads of *Papirius* and *Pallas* ; and several pieces of painting by *Pietro di Cartona*, *Sacchi*, and *Camassei da Bevagna*. In the second chamber are three of the largest pictures in *Rome*, viz. a bacchanalian feast, another of the gods, by *Romanelli*, and the battle betwixt *Constantine the Great* and *Maxentius*, copied by *Carlo Napolitano* from the original of *Giulio Romano* in the *Vatican*. Here are likewise two pictures by *Guercino*, two busts of *Marius* and *Sylla*, a very fine head of *Jupiter*, and a sleeping satyr, a modern piece, attributed by some to *Bernini*. The audience-room is ornamented with a great number of ancient vases, the busts of *Antigonus* and *Alexander the Great*, the last exceedingly admired ; the head of *Tullia* wife of *Tarquinius Superbus*, and of *Septimius Severus* in bronze. In the apartment adjoining to this are several good pictures, and the heads of *Decius* and *Valerian*. There were formerly to be seen in this palace an exquisite *Madonna* by *Titian*, and a very ancient statue of *Diana* of *Ephefus* ; but they have been both given away, the latter to *Philip V.* of *Spain*.

Four thousand
rooms in the
Barberini pa-
lace.

In the summer apartments, which face the east, are the following pictures : *St. Sebastian* by *Lanfranco*, a sacrifice by *Pietro di Cortona*, *Lot* with his two daughters by *Andrea Sacchi*, and two of the apostles by *Carlo Maratti* ; a portrait in miniature of the heroic *John Sobiesky III.* king of *Poland*, and his queen, and the marble busts of *Domitian* and *Mammæa*. The furniture of the cardinal's bed-chamber is all of blue damask ; it is also adorned with historical pieces out of the Old and New Testament, by *Giulio Romano*.

In the next apartment are, a beautiful piece of painting, representing *Noah* in the vine-yard, by *Sacchi*, and *Herodias* by *Titian*. Here are also two very rare pieces, viz. a head of *Julius Cæsar* in brown *Egyptian* marble, and of *Scipio Africanus* in *Giallo antico*, a porphyry busto of *Urban VIII.* designed by *Bernini*, and those of *Marcus Aurelius* and *Lucius Verus*. Here is also a curious clock fixed on a crucifix and enriched with jewels and enamel, and a fountain, with a bason of bronze, representing *Venus* drawn by four dolphins, which are of the same metal. Against the wall stand the busts of *Scipio Africanus*, *Nero*, *Maximin*, *Caligula*, *Alexander Severus*, &c. the statue of a huntress, and the picture of cardinal *Antonio* by *Carlo Maratti*. Several curiosities in agate, amber, bezoar, with *cameo's* and *intaglio's* are also kept here in two closets with glass doors. In the anti-chamber of the prince of *Palestrina*, brother to the cardinal, are several fine pieces of painting by *Sacchi*, *Romanelli*, *Calabrese*, *Pietro di Cartona*, and other celebrated masters. The audience-chamber is hung with fine tapestry, and adorned with a bronze equestrian statue of *Carlo Barberini*, done from a model by *Bernini*. In the late princess's apartment are, *Joseph* flying from the seducements of *Potiphar's* wife, by a disciple of *Titian*, *St. Jerom* by *Giordano*, the rape of the *Sabines* by *Bassano*, *Urban VIII.* by *Sacchi*, *James II.* king of *England* and his queen *Maria Elconora* of the house of *Modena*, who was related to the *Barberini* family, by *Carlo Maratti*. The tapestry here exhibiting the history of *Constantine the Great* is extremely beautiful. In a hall on the ground floor is another fountain which is also adorned with the statues of *Antinoüs* and *Æsculapius*, and fine pillars of granate. In the next apartment is one of the most celebrated pictures in the whole collection, viz. *Titian's* naked *Venus* in a reclining posture. Here is also another picture of that goddess by *Paolo Veronese*; a woman playing on the lyre by *Lanfranco*; and the picture of *Raphael's* mistress by that artist. Tho' this lady be none of the most beautiful, *Guilio Romano* has thought it worth his while to copy the piece. In this apartment are also the following pictures: *Lucretia* and *Tarquinius* by *Romanelli*, *St. Andrew d' Avellino* by *Guido Rheni*, *St. John* with a child by *Carlo Maratti*, a lady playing on the lute by *Caravaggio*, two sharpers cheating a young fellow of his money at cards, by the same hand, who has finely expressed the slyness of the two former, and the unsuspecting simplicity of the latter; the beheading of *John the Baptist* by *Calabrese*, *Mary Magdalen* and *St. Mary the Egyptian* by *Caroccio*, the baptism of *Christ* by *Sacchi*, *St. Rosalia* by *Carlo Maratti*, queen *Esther* by *Guescino*, several small heads by *Parmigiano*, a *Pietà* by *Barocci*, *St. Gregory* by *Guido Rheni*, and several portraits by *Gactano*. In the middle of this saloon is a fine water-work; and it is also adorned with the busts of *Scipio Africanus*, *Hannibal*,

nibal, *Marcus Aurelius, Adrian*; and a table of black marble inlaid with pearl. In the lower apartments (where the disposition of the pictures, &c. is often altered) are the statues of *Silenus, Bacchus, a Satyr, Venus* and *Cupid, Diana of Ephesus, Diogenes, Latona, Apollo* and *Diana*, (the last by *Bernini*) a *Gladiator, Seneca*, a head of *Vitellius*, two excellent busto's of the emperors *Trajan* and *Adrian*, a double-tailed *Syren* of brass, the fine drapery of a marble statue which wants a head, and a *Carità* by *Bernini*. The most remarkable pictures here, are, the celebrated *Mary Magdalen*, of *Guido Rheni*, the woman of *Samaria* by *Caracci*, our Saviour by *Lanfranco*, the history of the patriarch *Abraham* by *Caravaggio*, the virgin *Mary* by that universal genius *Leonardo da Vinci*, with another by *Poussin*, *St. Carlo* by *Procaccino*, the appearance of *Christ*, disguised as a gardener, by *Annibal Caracci*; and lastly, *Germanicus* on his death bed, recommending his wife and children to his friends, in order the more forcibly to animate them to revenge his death*. This piece was painted by *Nic. Poussin*, who acquired great reputation by it; but now, the colours are extremely faded. The great duke of *Tuscany* is said to have once offered fifteen thousand *scudi* or crowns for it. *Agrippina, Germanicus's* wife, is represented in this piece in a dejected melancholy attitude, and holding her hand before her face, like the *Agamemnon* of *Thimantes*, who had cast a veil over that prince's face at the sacrifice of his daughter; for the artist dispaired of expressing the father's anguish on such an occasion. Here is a head of *Urban VIII.* excellently done in mosaic by *Cammassei da Bevagna*; and near a *Modonna*, painted by *Pietro Perugino* on the folds of the door, is this inscription:

* The subject of this piece is taken from *Tacitus's* account in *Annal. II.* *Germanicus*, who was poisoned in the flower of his age, recommends his cause to the resentment of his friends in these words: *Vindicabit vos, si me potius quam fortunam meam fovebatis. Ostendite populo Romano Divi Augusti neptem, eandemque conjugem meam: numerate sex liberos. Misericordia cum accusantibus erit: fingentibusque scelesti mandata aut non credent homines, aut non ignoscent.* 'If you love me rather than my fortune, you will revenge my death. Place before the eyes of the *Roman* people, my unhappy wife, the grand-daughter of *Augustus*; shew them my six children. This will move compassion in behalf of the prosecutors; whereas the accused, should they plead their execrable orders for what they have done, will either meet with no credit, or at least no favour.' The hero expired with serenity, when his friends expressed their readiness to accomplish his desire; *Juravere amici, dextram morientis continentes, spiritum antequàm ultionem amissuros.* 'His friends, continues the historian,' 'taking him by the right hand, unanimously swore, that they would revenge him, or perish in the attempt.' This noble youth derived the name of *Germanicus* from his father *Drusus*, for the surname of *Germanicus* was conferred on *Drusus* and his sons. What concern the people of *Syria*, where he died, expressed, may be learned from *Suetonius* in *Calig. c. 3.* *Quo defunctus est die lapidata sunt templa, subversæ Deùm aræ, lares à quibusdam familiares in publicum abjecti, partus conjugum expositi.* 'The day on which he died the temples were stoned, the altars of the gods demolished, the *Lares* or household gods were by some thrown into the streets, and their new-born infants exposed.'

Salve,

*Salve, Diva Parens! hominum cœlique redemtrix,
Salve, o præsidium, portus & aura virûm.*

‘ Hail, divine parent, redeemer of heaven and earth,’ &c.

The portrait of *Perugino* in this apartment is by *Raphael*, who returned him the compliment in the same manner. *Titian* has here painted himself and his wife, and likewise the head of his mistress. Here is also a very large picture by *Tempesta*, of the masquerade with which the *Barberini* family entertained queen *Christina*, upon her arrival at *Rome*; which, with the comedy, &c. is said to have cost eighty thousand *scudi* or crowns. Another capital piece here representing *Urban VIII.* appointing his nephew *Taddeo Barberini* governor of *Rome*. The subject of a third is the jubilee kept by the *Jesuits* in 1638, being the hundredth anniversary since the institution of their order.

In the other wing of the ground floor are ten rooms, full of rare and curious pieces. In the first are, a small antique groupe of the three *Graces* in marble, the heads of king *Ptolomy*, *Scipio Africanus*, and *Cicero*; the model of the *Castrum Doloris* erected by the *Barberini* family in honour of *James II.* king of *England*; *St. Veronica* by *Calabrese*; several landscapes by *Brugbel*, a *Fleming*; the virgin *Mary*, with the infant *Jesus* and *John the Baptist* by *Raphael*. In the second apartment are, a child asleep by *Guido*, done *à bastello*, or in *Crayons*; a *Cyclops* in fresco by *Annibal Caracci*; *St. Luke* by *Vouet*; *St. Martina* by *Pietro di Cartona*; the rape of *Europa*, in mosaic, found in an ancient temple of *Fortune* at *Preneeste* now called *Palestrina*; two marble busto's of cardinal *Antonio* and *D. Taddeo*, both by *Bernini*. Here is shewn a plaster busto of *Urban VIII.* which exhibits a good likeness of him, though made by a blind man. The name of this artist was *Giovanni Gambasio*, he was a native of *Volterra*, and lost his sight in the twentieth year of his age.

Busto made by
a blind man,

In the third apartment is the statue of *Severus Septimus*, in bronze, a piece highly esteemed, and bigger than the life. Near it is that of *Narcissus* in marble, which is also exceedingly admired; and farther on is a gladiator, with the busts of the countess *Matilda*, and of *Cola* or *Nicolas Gabrini di Rienzo*, who, in the year 1344, in the time of *Clement VI.* was *Tribune* of the *Roman* people, and after a life of dissimulation and ambition, came at last to an inglorious end, both of marble*. Here are also the marble statues of *Atlas*, *Philomena*, and *Lucretia*; several *Dii Termini*, *Nero's* head in bronze, &c. The pictures in this apartment

* The Life of this petty tyrant by father *du Cerceau* was published in the year 1734, and was lately translated into *English*, and published in the year 1755.

are St. *Simon* and St. *Jude* by *Ciampeli*, a dead Christ by *Fred. Barozzi*, and a crucifixion by *Lanfranco*.

In the fourth apartment are to be seen a large crystal looking-glass, and a very ingenious piece of clock-work ; fine marble statues of *Venus*, *Diana*, *Bacchus*, and of *Poppæa Sabina* ; St. *Francis* painted by *Sacchi*, St. *Stephen* by *Caracci*, St. *Jerom* by *Guercino*, and some fine earthen vessels said to have been painted by *Raphael*.

In the next apartment are the statues of *Tiberius* and *Marcus Aurelius* ; those of the goddesses *Panthea*, with a *Sistrum* in her hand, and *Harpo-crates* or the god of *Silence*. Among other pictures here are *Jacob* wrestling with the angel by *Vouet*, St. *Sebastian* by *Albani*, Christ among the doctors in the temple by *Albert Durer*, the virgin *Mary*, with the infant Jesus by *Parmigianino*.

In the sixth apartment stand the statues of *Agrippina*, *Julia Augustus's* daughter, and *Messalina* ; one of the Muses, *Apollo*, *Diana* of *Ephejus*, the Goddess of health, *Silenus*, &c. Here are also shewn a very large head, said to be an oracle, which in reality is only a *Persona* or masque, used anciently on the stage, a busto of *Hercules*, a *Taurobolium*, a head of *Caracalla*, &c. also several pictures, as a sacrifice to *Diana* by *Pietro di Cortona*, some of the apostles by *Carlo Maratti*, a dead Christ by *Brandi*, the portrait of *Raphael*, the *Farnesian Clelia* by *Gaetano*, &c.

The seventh apartment exhibits a small statue of *Seneca*, three *Egyptian* idols of dark brown granate and touch-stone, the goddesses of *Plenty* in bronze, four *Bacchanalians* painted by *Titian*, a very celebrated picture of *Judith* by *Leonardo da Vinci*, and several portraits of learned men found in the gallery of the duke of *Urbino* at the incorporation of this dukedom with the ecclesiastical state by pope *Urban VIII*.

In the next apartment are, the portrait of *Andrea Sacchi*, a curious marble statue of *Seneca*, and a sleeping *Faunus*, an antique found among the ancient sepulchres at St. *Angelo*, and esteemed one of the greatest curiosities in *Rome*. Here is also an admirable *Adonis* wounded by the wild boar, of alabaster by *Mazzoli*, a *Sieneſe*, who spent almost one and thirty years about this piece, which is valued at five or six thousand *ſcudi*. It was intended as a present to the king of *Denmark*, when he was expected at *Rome*. However, cardinal *Barberini* agreed, for this excellent piece, to allow the artist a pension of five and twenty *ſcudi per month*, with a certain quantity of corn and wine, which was punctually paid during *Mazzoli's* life, who died about eight years after.

In the ninth apartment stands a large ancient monument of granate, a large slab of the same marble, without the least flaw, of one single piece ; and a very pretty groupe of three children asleep. Farther on is an antique *baſſo-relievo*, and several drawings by *Sacchi*, *Romanelli*, *Pietro di*

Cortona and *Domenichino*. Lastly, in the tenth apartment are, a piece of painting *in fresco* of the triumph of the city of *Rome*, which was dug up in laying the foundation of this palace, a *Venus* also found there and repaired by *Carlo Maratti*, a *basso-relievo* belonging to an ancient sepulchre, and some other pieces of sculpture. Out of the second story of the palace, a curious little bridge, designed by *Bernini*, leads into the garden. The library is in the upper story, and consists of a large hall, a gallery, and five or six other rooms. The catalogue, with the title of every book in this collection at large was printed in two volumes in folio, in the year 1681. The printed books are in number about sixty thousand, but it wants a great many valuable modern books. Among those of the ancients I saw the pompous folio edition of *Pliny's Natural History*, printed at *Venice* in the year 1472. The manuscripts, exclusive of the *Greek* ones, collected with indefatigable care by *Leo Allarius*, take up one apartment, where they are locked up in book-cases. The keeper of this library has a perpetual permission from the Pope for reading, *sine scandalo*, all prohibited books.

Cabinet of
valuable cu-
riosities.

Near this apartment is a cabinet of natural curiosities, cameo's, intaglio's, medals, and other antiquities. Among the small statues is a very beautiful one of *Bacchus* in marble. Here is also an urn of agate, adorned with figures, which is said to be that of *Alexander Severus*; it is about ten inches high and six in its largest diameter; the embossed figures are of a pure white, but the ground is dark, though of the same piece of agate; so that the most curious part of this urn is the work of nature.

A fuller account of this palace may be seen in a book printed at *Rome*, 1642, entitled *Ædes Barberinæ ad Quirinalem a Comite Hieronymo Tetio descriptæ, & a variis optimis artificibus in æs sculptæ*; but the palpable flattery and exaggerated descriptions in that treatise disgust a judicious reader.

Fragments of
an obelisk.

Before this palace lies a broken obelisk, adorned with *Egyptian* hieroglyphics, which was dug up near the *Porta Maggiore*, formerly called *Porta Nevia* in *Heliogabulus's Circus*, or, according to others, in that of *Caracalla*. When the mean houses now standing about this superb palace, are pulled down, this obelisk is to be set up in the great area.

Palazzo
Borghese.

In the palace of *Borghese* are seventeen hundred original pictures, which are reckoned worth several millions of money. This edifice was built in the time of *Paul V.* by *Martino Longi* and *Flaminio Bonzio*, two very eminent architects; but from the nature of its situation, it may properly be said to consist of three divisions.

The pillars at the doors and in the colonade within the court, are no less than a hundred in number, and all of oriental granate. Here

are also the statues of *Julea Pia*, *Faustina*, *Sabina*, an *Amazon*, &c. with some curious water-works. On the ground floor, where the family reside in the summer, are twelve rooms full of the most valuable paintings, and other curiosities; but I shall only mention the most remarkable. In the first chamber are seen two oval pictures of our Saviour and the virgin *Mary* by *Raphael*; the virgin *Mary*, with the child *Jesus* treading upon a serpent, by *Caravaggio*; *Aeneas* carrying his father *Anchisei* by *Baracci*, and a landscape by *Brughel*.

In the second apartment are a capital hunting-piece and *Diana's* bath by *Domenichino*, a beautiful piece representing *St. Cecilia*, with the angel hovering over her head, and diffusing through the whole piece that pleasing light in which *Corregio* exceeds all other painters. Here is also a beautiful porphyry table, with a cistern of the same stone, valued at thirty thousand *scudi* or crowns.

In the third apartment are the story of *Ulysses* and *Polephemus* by *Lanfranchi*, *St. Catherine* by *Raphael*, *Cesar Borgia* and *Machiavel* by the same master, though some are inclined rather to think them *Titian's*, who has painted here the story of the adulteress in the gospel. The *Lord's Supper*, and *David* overcoming *Goliath* are by *Caravaggio*, and our Saviour fainting and two angels with lighted flambeaus by *Taddeo Zuccaro*. Here is also a table of oriental jasper worth twelve thousand *scudi*.

The fourth apartment is adorned with the portraits of *Bramanta Lazari* by *Titian*, of *Michael Angelo* by himself, the emperor *Charles V.* by *Titian*, and his own picture by himself. Here is also the scourging of *Christ*, and the Four Seasons by *Albani*, the portrait of *Raphael* by *Giulio Romano*, and a crucifixion copied from a man whom *Michael Angelo* is said to have fastened to a cross, and afterwards to have beaten on the head till he died. This is pretended to be the original piece, though the *Carthusians* at *Naples* affirm this to be only a copy of theirs; but the one may be as good an original as the other. This is something smaller than that of *St. John de Lateran*; and after all it has nothing in it very extraordinary: the countenance of the virgin *Mary* and *St. John*, and even of our Saviour on the cross, have little expression in them; and *Christ's* head, contrary to all probability, is quite erect as he expires.

The fifth apartment, which is the audience-room, is exceeding magnificent, being adorned with a silver fountain five *palmi* high; two tables of oriental alabaster; the portrait of *Martin Luther* by *Titian*, with the three Graces and a school-master, reckoned two of the best pieces which that celebrated master ever painted; *Mary Magdalen* by *Annibal Caracci*, a capital piece of his whole family by *Pordenone*, the virgin *Mary* by *Raphael*, divine and carnal love by *Titian*, &c.

The sixth room, which is the prince's bed-chamber, is ornamented with several naked *Venus's* and other nudities. Among these, *Leda* by *Leonardo da Vinci*, *Psyche* and two *Venus's* by *Titian*, *Adam* and *Eve* by *Belino*, and a groupe of beautiful women by *Lavinia Fontana*, are the most valuable. This room opens into a fine gallery, on each side of which are two alabaster fountains. The frises and festoons on the wall are by *Cyro Ferri*, and the flowers and foliages, with the children playing among them on the eight large pier glasses are by *Giovanni Stanchi*, ere are also sixteen antique porphyry heads, representing the twelve Cæsars, and the consuls *Marcellus*, *Flamius*, *Scipio Africanus*, and *Caius Marius*.

In the next apartment are to be seen eight designs by *Raphael* and *Giulio Romano*, valued at twelve thousand *scudi*; a view of the *Villa Borgheſe* by the chevalier *Franceſe*, or, according to others, by *Tempeſta*; the battle againſt the *Veii* and the *Fidenates* by *Gioſeppe d' Arpino*; *St. Peter* by *Caracci*; ſome ſmall pieces by *Aleſſandro Veroneſe*; the adoration of the wiſe Men from the eaſt in moſaic; and in the ſame kind of work the intended ſacrifice of *Iſaac*, and *Orpheus* with the beaſts attentive to the harmony of his lyre. This piece is by *Provenzale*, and is three ſpans broad, and ſomething above two in height. Some of the gems are not thicker than a ſecond-ſize needle, and the colours are very lively. Here is alſo the virgin *Mary* done in the ſame delicate manner; but even both theſe are ſurpaſſed by a moſaic buſto of *Paul V.* which is about three ſpans high, in which are ſaid to be a million and ſix hundred thouſand ſtuds or pieces of precious ſtones. This may poſſibly be true; but be it as it will, it is an exquisite piece, and I queſtion whether it can be exceeded. In this room are alſo ſome pictures in *Florentine* work; *Adam* and *Eve* painted on oriental jaſper; and a very old but indifferent portrait of the virgin *Mary*, brought out of *Greece*. This chamber is reckoned one of the fineſt in the whole palace.

Next to this is an octangular ſaloon, with a table of quince-coloured marble in the center, round which fifteen perſons may fit. The landſcapes on the cieling are by *Giov. Franceſco Bologneſe*. The balcony affords a fine proſpect of the *Tiber* and the *Strada di Ripetta*.

The tenth room is the princeſs's ſummer apartment, and is ornamented with ſome landſcapes by *Paul Bruhl*, a crucifixion by *Giulio Romano*, a *Bacchanalian* by *Guido Rheni*, valued at five thouſand *ſcudii*, the virgin *Mary* by *del Sarto*, *St. Sebastian* by *Ruſſichino*, &c.

In the eleventh, which is the princeſs's audience-room, are two alabaster fountains and two vaſes; the *Prodigal Son* painted by *Titian*; *St. Anthony di Padua* by *Paolo Veroneſe*; two portraits by *Albert Durer*; *Titian*, with his ſervant, whom he was very fond of, and a death's head by that
artiſt.

artist. This apartment looks into a small garden, but most elegantly laid out. In the twelfth room are to be seen the virgin *Mary*, with the infant *Jesus* and *John the Baptist* by *Raphael*, which is reckoned one of his best pieces, another excellent picture of *John the Baptist* by *Bronzino*, the story of *Sampson* bringing honey to his mistress by *Guercino*, *Judith* by *Lavinia Fontana*, and a very valuable table of oriental jasper.

The second story, or the *Mezzanine*, is the winter apartment, and is adorned with some good pictures by *Tempesta*, *Pietro di Cortona*, *Philippe Lauri*, *Manciola Fiamingo*, *Gaspar Poussin*, &c.

In the apartments of the third story are the history of *Solomon* and the queen of *Sheba*, the rape of the *Sabines*, and other pieces, all painted by *Piazzo*, a *Capuchin* monk; a cabinet of *Ebony* set with precious stones, and several pieces of scriptural history on gold plates, valued at sixty thousand *scudi*. One of the sets of hangings in this place was done from ^{*Tapestry*} the drawings of *Paolo Veronese*, and is reckoned to be worth forty thousand *scudi* or crowns.

As this palace exceeds any other in *Rome* for paintings, &c. it is very surprising to see so much mean furniture, especially the chairs and seats, amidst so much splendor and magnificence.

The palace of prince *Odescbalchi* duke of *Bracciano*, was, some time ago, ^{*The Odescbalchi palace.*} for paintings and statues, one of the most remarkable in *Rome*; but now the front of it, by *Bernini*, is the only thing worth observing. Some of the curiosities have been sold, others presented to the emperor and the nephews of pope *Clement*, who was of the *Albani* family. This was done in order to procure the Pope's dispensation, which the duke *di Bracciano* stood in need of on account of his second hasty marriage with a sister of his first lady, who was of the house of *Borghese*. The finest pieces by *Corregio* and *Paolo Veronese*, as likewise all that belonged to queen *Christina's* collection, were sold to the duke of *Orleans*, regent of *France*. This palace was formerly called *Palazzo Chigi à Santi Apostoli*, and faces that of *Colonna*; however, if any of its former curiosities be still remaining, they are never shewn.

The *Palazzo della Cancellaria*, the residence of cardinal *Ottoboni*, ^{*Palazzo della Cancellaria.*} as vice-chancellor of the *Roman* church, has also suffered many disadvantageous alterations. The servants say, that the finest pieces of sculpture, &c. have been stolen; but heavy marble statues are not so easily conveyed away. The real cause of this is the cardinal's profuse manner of living, who, to supply his extravagances, disposes of one piece after another. In the court are two large statues of *Agrippina* and *Valeria Messalina*. In the great hall, or the court of chancery, is the life of *Paul III.* who was a long time vice-chancellor, painted *in fresco* by *Vasari*. The second floor consists of ten rooms magnificently furnished,

and, among other pictures, are the following, viz. a *Lord's-supper* by *Giordano*; designs of all the entertainments given by cardinal *Ottoboni*, and the prints of all the cardinals of his acquaintance; several landscapes by *Poussin*; the *Massacre of the Innocents*, and *our Saviour with the woman of Samaria*, both by *Trevisani*, who has an allowance of fifty *scudi* a month from the cardinal, on condition that he will let him have the first refusal of his pieces; *Concha* has also thirty crowns a month on the same terms. Here is a fine picture by the latter, of the *three wise men of the east standing before Herod*. Near the cardinal's bed is an anonymous female saint, with whom he formerly lived in a very suspicious manner; and the most beautiful faces in several other religious pieces in this palace are said to be the portraits of his mistresses. Even the cardinal's servants cannot forbear laughing at naming this saint; and, sometimes, they jocularly tell foreigners in what street this or that *Beata*, or saint, is still to be seen alive. But this is not peculiar to the *Ottoboni* palace; many pictures of the virgin *Mary*, or of some female saint, which, as altar-pieces, are worshipped with the most devout veneration, are no other than the representations of the mistresses either of the painter, or of the donor, who little questions his having purchased a place in heaven by such a costly offering to the church. Similar instances also are to be met with among the heathens, as may be seen in *Cicero pro Dom. c. 43*. *Ottoboni* being but young when promoted to the purple, and, with his great wealth, of a very liberal disposition and a strong propensity to pleasure, his life has been such, as the heretics could not have failed to have made a handle of, if he had been exalted to the papal dignity. Few days since *Marforio* asked *Pasquin* who would be pope? *Pasquin's* answer was, 'He that has the most creatures.' *Marforio* then replied: '*Ottoboni* is the man;' alluding to the many natural children imputed to him. In one of the upper apartments of this palace I saw a fine table of grey marble, which, upon being struck, rung like brass. On the altar of the private chapel is a marble statue of the virgin *Mary* by *Michael Angelo*. Here is also a chair covered with velvet, and laced with gold, said to have served nine Popes. It had been a fixed piece of furniture in the *Vatican*, till, in the last Pope's time, the *Beneventines*, who were for making money of every thing, sold it for a trifle; and passing through several hands, at last the *Jews* got it into their possession, from whom *Ottoboni* redeemed it. In this chapel also is a statue of *Alexander VIII.* with these words under it,

Cardinal Ottoboni's way of living.

Vera Alexandri VIII. P. M. effigies, cum annis post ejus obitum XV. corpus mirabiliter incorruptum in novum depositum transferretur.

‘ A true effigy of pope *Alexander* the eighth’s body, as found uncorrupted, fifteen years after his death.’

Here is a valuable library, consisting not only of that Pope’s collection, but likewise of seven thousand volumes, purchased of queen *Christina*’s heirs (after nineteen hundred of the manuscripts had been removed into the *Vatican* library) and three thousand manuscripts formerly in the possession of cardinal *Sirlet*. In this library are likewise eighteen manuscripts of *Pyrrhus Ligorius* in folio, viz. his *Lexicon* in fifteen volumes, and his *Effigie d’ alcuni Heroi ed Heroine illustri, de Filosofi, Oratori, Poëti, Historici, Geografi e grandi Capitani, ed Inventori dell’ arte*, in one volume; his treatise *delle famiglie antiche di Roma* in another volume, and in a third, his description of *de’ Magistratu ant. di Roma*. The manuscript of the *Theodosian* code, to be seen here, appears to be about eight hundred years old, and *Jornandes de rebus Geticis* seems to be of the same date. Here are also shewn several packets of letters from queen *Christina* to *Salmasius*, written with her own hand, besides other manuscripts of that princess, making in all eighteen volumes in folio. On the backs of some of these books this word ΜΑΚΕΛΩΣ, is written in *Greek* characters, with which this princess sufficiently puzzled the learned, when she made it the legend of a medal over a *Phœnix* in flames: For, every one endeavoured to explain it as a *Greek* word; whereas it is purely *Swedish*, *Makelös* signifying *Sine Pari* or *Non-pareil*. These medals are now extremely scarce, the *Swedes* having picked them up as very valuable curiosities. I have had a silver one of a smaller Die a long time in my possession; but the lineaments of the face do not seem to correspond with other medals of this famous princess. At last *Hamerano*, the Pope’s medalist, procured me one of those pieces; which is larger, and, in the face and drapery, perfectly resembles the other medals of queen *Christina*; but whether it be of the right stamp, which possibly was not suffered to remain in the hands of *Hamerano*, I cannot determine*. The *Phœnix* is not uncommon on ancient coins, as those of the emperors *Caracalla*, *Constantine* the younger, *Constantius*, &c. and generally indicates a happy alteration of the times. In a medal of *Carinus* in *Angeloni*, and on some other antiques, and gene-

Medal of
queen Christi-
na.

* A third medal, which in largeness and beauty, surpassed the two mentioned here, dated in 1665, is mentioned by *Köhler* in his *Medalic Entertainments*, published in the year 1733. In the war between *Frederic* king of *Denmark*, and *Erich* the fourteenth of *Sweden*; the *Swedes*, as we are told in *Puffendorf*’s introduction, fitted out a flag-ship, carrying two hundred, or according to *Resenius*, in *vita Fred.* II. one hundred and sixty-five guns; and, on account of its extraordinary bulk and construction, gave it the name of *Mackelös*; i. e. ‘ the *Non-such*; but the *Danes*, after an engagement of two days, took it, and soon after, it blew up, with a great number of the victors and vanquished, who were on board.

rally

rally in modern pieces, it is the emblem of Eternity. On the funeral medal of *Charles* duke of *Lorraine*, both the *Phœnix* and the legend, *Surget nostris ex ossibus ultor*, ‘From our remains shall arise an avenger,’ allude to the great hopes conceived from the vivacity and genius of the young prince. It seems unquestionable, that queen *Christina* had in her eye the poetical fiction, that there is never more than one *Phœnix* existing at the same time. And though her abdication of the throne was rather forced than voluntary, as she might well foresee, that her conduct and way of living would soon deprive her of it; yet she would have the world admire it as a step to which she was prompted only by her magnanimity. Two medals, which I had from *Hamerano*, are a plain proof of what I advance; on one of them is the queen’s head and title, and on the reverse, the globe, with this motto:

NE. MI. BISOGNA. NE. MI. BASTA.
1680.

‘I want it not, nor would it satisfy me?’

On the other is the head of this princess; and on the reverse, a radiant sun, with these words:

NEC. FALSO. NEC. ALIENO.
1675.

‘It shines neither with false, nor borrow’d lustre.’

When queen *Christina* passed through *Hamburg*, she presented Mr. *Luder* with a medal struck by herself, on which was the crown of *Sweden*, with this inscription:

ET SINE TE.

‘A queen even without thee.’

But some years after, returning that way, and seeing this piece again, she threw it upon the table, not without some passionate emotions.

The Capitol. The ascent to the *Capitol* is on the west side. The steps are low, but of a very extraordinary breadth; and, at the bottom of the ascent, on each side, is a *Sphinx* of *Egyptian* marble, ejecting water. These antique pieces were dug up near the church of *S. Stefano del Cacco*, where a temple of *Isis* and *Serapis* is supposed anciently to have stood. On the left is a

porphyry statue, resembling *Minerva*, and thought to represent *Rome*; the drapery of this statue is much admired. On the right side of the steps is the following inscription :

Innocentius XII. Pont. Opt. Max. viam hanc ad Capitolium, quam tot in Urbem meritis sibi aperuerat, faciliorem & Populo aperuit. Mirare qui transis, & dole, deesse Capitolio Pont. Statuam, ad quam ejus Beneficia jure perducerent, nisi pro Statua ipsum esset Capitolium.

‘ *Innocent XII.* the greatest and best of Popes, made this easy ascent to the Capitol (to which he had before opened himself a way by his munificence to the city) for the conveniency of the public. Well, therefore, may the Spectator wonder and lament, that *Innocent*, whose merit may justly claim that honour, has no statue erected to him in the Capitol; unless the Capitol itself may be looked upon as such.’

Farther towards the East are these words :

Innocentio XII. Pont. Opt. Max. quod emollito clivo, viâque stratâ, faciliorem aditum ad Capitolium aperuit, grati animi monumentum

S. P. Q. R.

Posuit Anno MDCXCII.

‘ To *Innocent XII.* who rendered this steep acclivity less difficult, and caused a way to be laid for the more easy ascent to the Capitol, the city of *Rome*, in acknowledgment of such munificence, erected this memorial, 1692.’

On the top of the ascent are two large statues of *Castor* and *Pollux* on horseback, facing each other; they are certainly antiques, and that is their chief excellency. In a direct line with them, on each side, are an ancient trophy, dug up not far from St. *Eusebius*’s church. The present inscription on them is as follows :

Sixti V. Pont. Max.
Autoritate Trophæa C. Marii,
VII. Cos. de Teutonis & Cimbris,
Ex colle Exquilino, & ruinoso
Aquæ olim Martiæ Castello
In Capitolium translata,
Erectis basibus illustri loco,
Statuenda curavere
Paulus Æmilius Zephyrus,
Hieronymus Moronus,
Pompejus Cavallerius, } *Coss.*
Dominicus de Capite ferreo Prior
An. Salut. MDXC.

‘ These trophies of *Caius Marius*, taken in his seventh consulship
 ‘ from the *Teutones* and *Cimbri*, were, by order of his holiness pope
 ‘ *Sixtus V.* removed from an old and ruinous fort on mount *Exquiline*
 ‘ to the Capitol, and placed on new pedestals in this conspicuous place,
 ‘ by the care of the conservators *Paulus Æmilius Zephyrus*, *Gieronimo*
 ‘ *Maroni*, and *Pompeio Cavalliere*; *Domenico Ferri di Testa* being prior,
 ‘ 1590.’

These trophies are generally thought to have belonged to *Caius Marius*; and this opinion is maintained by *Fabretti*, against *Bellori*, who attributes them to *Trajan*. *Bellori*’s draughts of them may be seen in *Montfaucon*’s *Antiquities*, tom. IV. l. vi. c. 2.

Columna
Milliaris.

Trajan’s urn.

In the same line, on each side, is a marble statue of *Constantine the Great*; and further on, a *Columna Milliaris*, or ancient Mile Stone, marked I. There are two inscriptions on it, signifying, that it was repaired in the reigns of *Vespasian* and *Nerva*; and on the opposite side to it, for the sake of regularity, is another antique pillar, with a globular urn on the top, in which *Trajan*’s ashes are said to have been deposited. The inscription is so remarkably puerile, that I believe you will wonder it should have stood so long; or rather, should ever have been put up:

*Hoc in orbiculo olim
 Trajani cineres jacebant :
 Nunc non cineres,
 Sed memoria jacet.
 Tempus cum cinere
 Memoriam sepelivit.
 Ars cum tempore non cinerem,
 Sed memoriam instaurat :
 Magnitudinis enim non reliquæ,
 Sed umbra vix manet.
 Cinis cineri in Urnâ
 Ætate moritur ;
 Memoria cineris in aëre
 Arte reviviscit.**

‘ Within this little globe formerly lay *Trajan’s* ashes ; now not his
 ‘ ashes, but his memory is deposited there. Time buried his memory
 ‘ with his ashes. Art with time restores, not his ashes, but his memory ;
 ‘ for no reliques of his greatness are to be seen, scarce the shadow of it
 ‘ now existing. His remains in this urn are reduced to dust by time ;
 ‘ the memory of his ashes still lives in the air by the help of art.’

In the middle of this square *Paul III.* erected an equestrian statue of *Statue of*
 the Roman emperor *Marcus Aurelius Antoninus*, which formerly stood in *Marcus Au-*
 St. *John Lateran*. The pedestal is very grand, being the work of *Michael Angelo*. The owl on the horse’s head is an emblem of the emperor’s
relus.
 vigilance, wisdom, and sagacity ; that bird being the symbol of *Minerva*. This statue is above the natural size, and appears to have been
 anciently gilt, some of the gold still remaining. On one side of the
 pedestal is the following inscription :

*Imp. Cæsari Divi Antonini F.
 Divi Hadriani Nepoti
 Divi Trajani Parthici Pronepoti
 Divi Nervæ Abnepoti
 M. Aurelio Antonino Pio Aug.
 Germ. Pann. Pont. Max. Trib. Pot. XXVII.
 Imp. VI. Cos. III. P. P. S. P. Q. R.*

* The author is certainly mistaken, if he supposes this to be an ancient inscription ;
 for it is full of monkish punning wit, &c.

‘ To the emperor *Marcus Aurelius Antoninus Pius*, son of *Antoninus*,
 ‘ grandson of *Adrian*, great-grandson of *Trajan*, who was surnamed
 ‘ *Parthicus*, and great-great-grandson of *Nerva*, conqueror of *Germany*
 ‘ and *Hungary*; sovereign pontiff, &c. the senate and people of *Rome*
 ‘ erected this monument.’

On the other side are these words :

*Paulus III. Pont. Max. statuam æneam equestrem à S. P. Q. R. Antonino
 Pio etiam tum viventi statutam, variis dein Urbis casib. Eversam & a
 Sixto IIII. Pont. Max. ad Lateran. Basilicam repositam, ut memoriæ optimi
 Principis consuleret, patriæque decora atque ornamenta restitueret, ex humi-
 liori loco in aream Capitolinam transtulit atque dicavit.*

Ann. Sal. MDXXXVIII.

‘ This equestrian bronze statue, erected by the senate and people of
 ‘ *Rome*, to the emperor *Antoninus Pius* whilst he was living ; and after-
 ‘ wards, amidst the various calamities of this city, thrown down, but
 ‘ at length, by pope *Sixtus IV.* erected again near the *Lateran* church,
 ‘ was, out of respect to the memory of that excellent prince, and for
 ‘ the ornament of the city, removed from that low situation into this
 ‘ area of the Capitol, by order of pope *Paul III.* in the year of Christ
 ‘ 1538.’

That this statue was anciently in very high esteem is evident, as it is
 seen on a medallion of *Marcus Aurelius*, published by *Erizzo* ; and on
 some of the coins of *Lucius Verus*, mentioned by Mr. *Addison* ; but some
 modern critics find a great many faults both in the emperor’s statue, and
 the horse ; however, upon the whole, it is a noble performance.

*Present state of
 the Capitol.*

These statues, with the steps up the ascent, gave the Capitol a very
 grand appearance. No remains of the ancient structure are now to be
 seen*, it having been frequently demolished and repaired ; for it was
 burnt down four times so early as *Domitian’s* time. But the present
 edifice was built on the same spot by pope *Boniface IX.* *Gregory XIII.*
 and *Clement VIII.* and at first consisted of two wings. It was compleated
 by the same *Clement*, *Innocent X.* and *Alexander VII.* and is now a very
 magnificent palace. The roof of it is flat, and adorned with a great many
 statues of illustrious persons amongst the *Romans*. In the main building re-
 sides the Senator of *Rome*, who daily administers justice there ; and in the

* Concerning the antiquities of the Capitol. see *Just. Rycquius de capitolio Romano* ; and
du Cange’s Glossary, or *Fabricius’s Bibliogr. antiq.* p. 154.

wings are the apartments of the Conservators of the city. There is room enough left besides for keeping antiquities and other curiosities with which a traveller of taste cannot but be pleased. Of the ancient Roman senate *Claudian* speaks thus:

Parallel between the ancient and modern Roman senate.

Hoc ego concilio collectum metior orbem.

‘ In this council I survey the whole world in a collective body.’

But the times are extremely altered; and the *Camera Apostolica*, or Apostolic Chamber, has now usurped the rights of the famous *Senatus Populusque Romanus*. In the front of this building is a high tower, with the statue of Religion erected on the top of it. The double flight of steps at the entrance of this palace is the work of *Michael Angelo*; who likewise added to the beauty of the front by a superb fountain, adorned with two statues representing the *Nile* and the *Danube* in a reclining posture. In the center is a porphyry statue of *Rome*, in the habit of *Minerva*, and the usual symbols of the helmet and spear, but fitting. This is a piece of great antiquity, and is universally admired by connoisseurs. A plate of it may be seen in *Perrier’s Stat. Num.* 55. Over the main entrance of this edifice is the following inscription:

*Clementi VIII. Pont. Max.
Post Galliae regnum reconciliato Rege
Henrico IV. constitutum,
Pannoniam armis auxiliaribus servatam,
Strigonium a Turcarum tyrannide vindicatum,
Ruthenos & Aegyptios Romanae Ecclesiae restitutos,
Pacem compositis Regum Maximor. discordiis,
Christianae Reipublicae redditam,
Ferrariam Petri Aldobrandini Card. ductu
ferro incruento receptam,
Sanctissimaeque praesentiae constabilitam,
Optato reditu in urbem pub. hilaritatis
securitatisque reducenti
Anno MDXCVIII.*

‘ To pope *Clement VIII.* by whom the succession to the crown of
‘ *France* was settled in the person of *Henry IV.* (he being first recon-
‘ ciled to the church) by whose auxiliary arms *Hungary*, &c. were pre-
‘ served, and delivered from the tyranny of the *Turks*; by whose labours
‘ the *Russians* and *Egyptians* were united to the *Roman* church, peace

‘ was restored to Christendom, by composing the discords then subsisting
 ‘ between jarring monarchs, and the dutchy of *Ferrara* recovered w th-
 ‘ out blood-shed, and restored to the ecclesiastic state by his sacred pre-
 ‘ sence, this inscription was set up, at the return of the happy restorer
 ‘ of the public joy and security into this city, in the year 1598.’

I shall say nothing of this flattering ostentatious inscription; but leave the reader to make his remarks upon it.

*The chamber
 of justice.*

The large hall where the court of justice is held by the senator, was formerly adorned with several pictures representing the achievements of the king's of the *Romans*; but not one of them is now remaining, *Clement XI.* having, in the year 1712, supplied their places with a great number of designs, representing the life of pope *Pius V.* and his canonization. The marble statue of *Charles of Anjou*, who was appointed *Senator Romanus*, and a year afterwards proclaimed king of *Naples* and *Sicily* by *Clement IV.* in 1268, still remains here. The tragical end of the emperor *Conrade* * has sufficiently spread the fame of *Charles of Anjou*; and under his statue are these words:

*Ille ego præclari tuleram qui Sceptra Senatûs,
 Rex Siculis Carolus jura dedi populis.
 Obrutus heu jacui saxiis † fumoque, dederunt
 Hunc tua conspicuum tempora, Siste, locum.
 Hâc me Matthæus posuit Tuscanus in aulâ,
 Et patriæ & gentis gloria magna suæ.
 Is dedit & populo post me bona jura Senator,
 Insignis titulis, dotibus atque animi.
 Anno Domini MCCCCLXXXI. III. semestri.*

‘ I *Charles*, who presided in the august *Roman* senate, and reigned
 ‘ over fertile *Sicily*, long lay in obscurity, covered with dust and rubbish,
 ‘ even until the glorious pontificate of *Sixtus*, when *Matthew* of *Tuscany*,
 ‘ the ornament of his family and country, placed me in this honourable
 ‘ situation; he succeeded me in the post of *Roman* senator, for which his
 ‘ virtues and abilities, besides his illustrious descent eminently qualified
 ‘ him. This statue was set up in 1481, and the eighteenth month of
 ‘ his administration.’

* How the *Romans*, under the emperor *Conrade III.* attempted the restoration of their ancient form of government, and the dignity of the Senate, and were baffled by the Pope, may be seen in *Otto. Frisingensis Chron. lib. viii. c. 31. p. 156.* Also in *lib. i. de gestis Friderici I. c. 27. p. 422.*

† Probably this should be read *fimoque*.

The following inscription was erected in honour of pope Gregory XIII.

Gregorio XIII. Pont. Max.

Ob farinæ vectigal sublatum, Urbem templis & operibus magnificentissimis exornatam, ob seminaria exterarum nationum in Urbe ac toto penè terrarum orbe Religionis propagandæ causâ instituta, ob paternam in omnes gentes charitatem, quâ ex ultimis novi orbis insulis Japonorum Regum Legatos triennii navigatione ad obedientiam sedis Apost. exhibendam primum venientes Romam, pro Pontificâ dignitate accepit. S. P. Q. R.

‘ To pope Gregory XIII.

‘ For his abolishing of the tax on flour; the many splendid churches
‘ and magnificent public works with which he embellished the city;
‘ the learned seminaries of foreign nations he erected at *Rome*, and in
‘ most parts of the world, for the propagation of religion; for his pa-
‘ ternal concern and tenderness for all nations, which appeared in his af-
‘ fection and dignity, with which he received ambassadors from the king
‘ of *Japan*, (an island situated in the extreme parts of the new world)
‘ on their arrival at *Rome*, after a three years voyage, to do homage to
‘ the *apostolic See*, the senate and people of *Rome* erected this monu-
‘ ment of their gratitude.’

On the pedestal of this statue are these words:

Gregorio XIII. Pont. Max.

Optimo Principi

Hugoni Boncampagno Bononiensi,

Qui per Rom. Magistratus & Ecclesiasticas dignitates

Justitiam & Pietatem colens,

Ad Pontificiam sedem evectus

Universam Remp. Christianam

Summâ prudentiâ & charitate moderatur.

S. P. Q. R.

‘ To the most excellent prince *Hugo Boncampagno*, a native of *Bologna*,
‘ who having passed through the several orders of the church and great
‘ offices of the city of *Rome* with exemplary moderation, justice, and de-
‘ votion, was at length exalted to the papal dignity by the name of *Gre-*
‘ *gory XIII.* and now diffuses the good effects of his consummate pru-
‘ dence, and extensive charity, through the Christian world, the senate
‘ and people of *Rome* erected this statue.

Under

Under the statue of *Paul III.* are these words :

Quòd ejus jussu, auspiciis atque ære collato, urbem situ & diverticulis viarum deformem & imperviam disjēctis malè positis ædificiis, in meliorem formam redegerit, viis areisque tum veteribus directis & ampliatis, tum novis constitutis auxerit ornaveritque anno Domini MDXLIII.

‘ By the command and direction of this pope, and mostly at his expence, the city of *Rome*, which was hardly passable, on account of the irregularity of its buildings, and narrowness of the streets, was reduced into a better form ; the old streets and areas being laid out in direct lines and enlarged, or new ones planned, as an ornament to the city, in the year 1543.’

Under the *Corps de Logis* is the capital prison. In the Conservator’s apartments, mentioned above, in the left wing, are two celebrated statues of *Julius Cæsar* and *Augustus*, both antiques and of white marble. The former, as sovereign of the world, holds a globe in his hand, the latter a rostrum or beak of a ship, alluding to his victory over *Mark Anthony* and *Cleopatra*. Near these statues are to be seen two feet and a hand of oriental marble, being part of a *Colossus* or statue of *Apollo*, which was thirty ells in height, and sent by *Marcus Lucullus* from *Apollonia* to *Rome*, where it was placed on the *Capitoline* mount. An inscription near it is as follows :

*Urbano VIII. Pont. Max.
Pedem & manum ex Apollinis Colosso
Triginta cubitorum altitudinis ab Apollineâ,
Ponti Urbe, Romam adducto, diu humi
Neglecto, in antiquæ magnificentiæ argumentum,
Honorificentius hic collocârunt.
MDCXXXVI. S. P. Q. R.*

‘ The hand and foot of the *Colossus* or statue of *Apollo*, thirty cubits high, which was brought from *Apollonia*, a city of *Pontus*, to *Rome*, and long lay neglected on the ground, were, by the citizens of *Rome*, removed, and erected in this conspicuous place as a mark of ancient grandeur in the year 1636, and in the pontificate of *Urban VIII.*’

Near the other foot of the *Colossus*, are the following words :

S. P. Q. R.

S. P. Q. R.
Apollinis Colossus à M. Lucullo
Collocatus in Capitolio,
Dein tempore & vi sublatum ex oculis,
Tu tibi ut animo repræsentēs.
Pedem vide,
Et Romanæ rei magnitudinem metire.

‘ That the spectator may have some idea of the huge *Colossus* of *Apollo*, placed by *Marcus Lucullus* in the capitol, and afterwards broken to pieces by time and violence, he may here see the foot of that surprising statue, and guess at the grandeur of the *Roman* empire by this specimen.’

Opposite to this is the head of the *Colossus*, which some writers suppose to be that placed before *Nero’s* golden palace: But, as *Pliny*, in his *Hist. Nat. lib. xxxiv. c. 7.* makes the height of that *Colossus* to have been one hundred and ten feet, and *Suetonius*, in his life of *Nero*, one hundred and twenty feet, there is not one of all the fragments in the capitol but what wants considerably of the due proportion for such a magnitude.

Here is another large head and hand of brass, supposed to have belonged to a *Colossus* of *Commodus* or *Domitian*; under the hand is this inscription:

Ærei Colossi fragmentum
Commodi Imperatoris effigiem
repræsentans,
Antiquæ Romanorum
Magnificentiæ indagatoribus
restitutum.

‘ This fragment of the brass *Colossus*, representing the emperor *Commodus*, recovered from obscurity, is placed here for the satisfaction of the *Ver-*
tuosi, and searchers into the *Roman* antiquities.’

On the monument of the elder *Agrippina* are these words:

Offa Agrippinæ M. Agrippæ
F. Divi Augusti Neptis, Uxoris
Germanici Cæsaris, Matris C. Cæsaris Aug.
Germanici Principis.

Agrippina’s
monument.

The

‘ The remains of *Agrippina*, daughter to *M. Agrippa*, and grand-daughter of *Augustus*, the wife of *Germanicus*, &c.’

And under it is this punning inscription :

Agrippinæ
Virilis animi fœminæ,
Quæ voluntariâ inediâ
Frumenti usum & vitæ sibi ademit,
sépulchrali hoc lapide
Translato è Mausoleo Augusti excavatoque
dimensus est CCC frumenti pondera
rudi olim Seculo
S. P. Q. R.
Eundem jam aliâ ætate literis
perpolitâ
expoliendum ornandumque curavit.

‘ To *Agrippina*, a lady of such magnanimity, that by a voluntary abstinence, she put an end to her life, and thus stood in no further need of corn; yet the Romans of ruder times, measured three hundred pounds of corn in this stone, which, for that purpose, was taken from *Augustus’s Mausoleum* and excavated; but in a more civilized age it has been polished and ornamented by the citizens of *Rome*.’

Near this inscription is an admirable ancient groupe, representing a lion tearing a horse to pieces; but the horse is very much damaged by time. This admired piece was found on the banks of the *Tiber*, near the *Ostia* gate, in the time of *Paul III*. Here is also a very remarkable piece of architecture, where five pieces of sculpture are set together, which originally had no connection with each other, and were dug up in different places. In the center, and elevated above the rest, sits *Rome* triumphant in white marble, bigger than the life, with a poinard in her left, and a branch of palm in her right hand; and in the front of the base, on which she sits, is a woman in tears, representing *Dacia* or some other conquered province. On each side of this statue is the *Colossus* of a barbarian prince in a kind of black marble, called *Basaltès*. Their rank may be known by their diadems. The workmanship is exquisite; but who they properly are is unknown. Farther, on each side, but merely for ornament, stands an *Egyptian* idol of granite, found in the *Villa Verospi*, near the *Porta Salara*. A plate of this whole piece may be seen in *Montfaucon’s* antiquities. The inscription is as follows:

Clemens XI. P. M.
 Romæ de Dacia triumphantis,
 Captivorumque Numidarum Regum statuas
 ex hortis Cæsiis,
 addito Ægyptiorum signorum ornatu,
 Porticuque a fundamentis excitatâ,
 Ad augendam Capitolii Majestatem
 transtulit
 Anno Salut. MDCCXX.

‘ Pope Clement XI. removed the statues of *Rome* triumphing over *Dacia*,
 ‘ of the captive *Numidian* king, and two *Egyptian* idols hither from
 ‘ the *Cælian* gardens, in order to increase the magnificence of the Capi-
 ‘ tol; and as an additional ornament to it, he built a portico for the re-
 ‘ ception of these remains of antiquity, in the year 1720.’

Farther on are several *Roman* measures of longitude cut in marble, Coffin of Alex-
 ander Seve-
 rus. and fixed against the wall. Here is also the marble *sarcophagus* of the
 emperor *Alexander Severus* and his mother *Julia Mammæa*, found on
Monte del Grano near *Frescati*, and brought hither: It is six feet long,
 and six broad, with this modern inscription:

S. P. Q. R.

*Monumenta sepulchralia Alexandri Severi Imperatoris & Julæ Mammææ
 Matris, Sabinarum etiam raptum ob pacem de novo initam, marmore in-
 sculpta ornatæque, in agro Fabritii Lazari extra Portam Labienam reper-
 ta, in Capitolio poni jussit. M'DXCI.*

‘ The sepulchral monument of the emperor *Alexander Severus* and
 ‘ *Julia Mammæa* his mother, with a fine piece of sculpture, representing
 ‘ the rape of the *Sabine* women at the public rejoicing on account of a
 ‘ peace just concluded, found in the grounds of *Fabricio Lazari*, with-
 ‘ out the *Porta Labiena*, were, by order of the senate and people of
 ‘ *Rome*, placed in the Capitol, in the year 1591.

The *basso-relievo*, which, besides what it has suffered by the in-
 juries of time, is none of the best, *Flaminio Vacca* has strangely mi-
 staken for the rape of the *Sabines*; in which error he has been blindly
 followed by the generality of antiquarians: but an attentive view would
 shew it to be no other than a representation of the *Ludi Funerei* or fu-
 neral games of the ancients, as the copper-plate in *Montfaucon's* antiqui-
 ties

ties plainly shews. Not far from this is a marble colossal statue of *Constantine the Great*, by which one may observe, that the art of sculpture was then upon the decline; but the two *Muses*, under one of which is the word *VRANIA*, are good pieces, as is also a priestess of *Bacchus* to be seen here. Near the stairs is a very remarkable antique, *viz.* the *Columna Rostrata*, which is of *Parian* marble, and has a long modern inscription. It was erected in the year of *Rome* 494, in honour of the consul *Cajus Duilius*, on account of a naval victory he obtained over the *Carthaginians*. Near it is a *basso-relievo*, representing *Curtius* leaping into the abyss.

At the first landing-place are to be seen two antique *Muses*; and a little further, four admirable *basso-relievo's*, representing the triumph of *Marcus Aurelius* and *Lucius Verus*, which belonged to their triumphal arch in the *Corso*. Before the entrance of the great hall is a large *Sturgeon*, six spans and a half long, cut in white marble; the head of every fish of that species, exceeding this measure, being due to the Conservators of the city. This is a perquisite of a long standing, and which, it may be supposed, will never be given up; at least, a compliance is strictly insisted on in the following inscription:

Capita piscium hoc marmoreo schemate longitudine majorum usque ad primas pinnas inclusive Conservatoribus dato, fraudem ne committito, ignorantia excusari ne credito. Aug. Ciavario, Franc. Calvio Curtio Sergardio Coss. instauratum ac erectum.

‘ The heads of fishes, as far as the fins inclusively, exceeding the length of this marble standard, are, without any fraud or prevarication, to be given to the conservators, and ignorance shall not be admitted as an excuse, &c.’

On the left-hand are the *Fasti Consulares*, down to the time of the emperor *Pertinax*, engraved on marble; and above these is a *basso-relievo* of the she-wolf suckling *Romulus* and *Remus*. Further on are the names of the modern Conservators; and likewise an inscription, in *Gothic* letters, to perpetuate the memory of the heroic expedition of the *Romans*, in the year 1300, under pope *Boniface VIII.* by which *Tuscanella* was, in some measure, made tributary to *Rome*. In the first hall are some passages of the *Roman* history, painted by *Gioseppe d' Arpino*, as, the rape of the *Sabines*; the combat betwixt the *Horatii* and *Curiatii*; *Romulus* and *Remus* sucking the she-wolf, and the building of the city of *Rome*, &c. But the most admired of all is the victory of *Tullius Hostilius*, over the *Veji* and the *Fidenates*. Near the entrance on the right-hand,

is a busto of *Maria Casimira* queen of *Poland*; and also a circumstantial account of the ceremony of the *Roman* senate sitting here covered, in the year 2450, from the building of the city, facing which is the busto of queen *Christina*, with the following inscription :

Christinæ
Gothorum, Suecorum & Vandalorum
Reginæ,
Quòd instinctu Divinitatis
Catholicam fidem regno avito præferens,
Post adorata SS. Apostolorum limina
Et submissam venerationem
Alexandro VII.
Summo Religionis Antistiti exhibitam,
De se ipsâ triumphans in Capitolium adscenderit,
Majestatisque Romanæ Monumenta
Vetustis in ruderibus admirata
III. Viros Consulari potestate & Senatum
Tectò capite confidentes
Regio honore fuerit prosecuta
VIII. id. Quinctil. An. MDCLVI.

‘The senate and people of *Rome* erected this busto in honour of *Christina* queen of the *Goths*, *Swedes*, and *Vandals*, who, by divine inspiration, preferred the catholic faith to the kingdom of her ancestors; and, after worshipping at the most sacred *Limina Apostolorum*, and paying her most submissive reverence to pope *Alexander VII.* as supreme head of the church, having triumphed over her self, she rode up to the capitol to admire the ancient remains of *Roman* grandeur, where she permitted the three consuls and the senate to sit covered in her presence, and treated them as sovereigns, on the 8th day of *July*, 1656.’

The marble statue of *Leo X.* is the work of *Lorenzetto Fiorentino*; that of *Urban VIII.* is by *Bernini*, and that of *Sixtus V.* in bronze, was designed by *Fontana*.

In the adjoining apartment are the following pieces: a picture of *Mutius Scævola* holding his hand in the fire before king *Porfenna*; *Junius Brutus* sentencing his perfidious son to lose his head; and *Horatius Cocles* alone, maintaining his post on a wooden bridge, against the whole army of the enemy, till it was broken down on the other side. These pieces *in fresco* are the joint work of *Laureti* a *Sicilian*, and *Perino del*

Vaga. Here are also several pieces of ancient sculpture, viz. the busts of *Claudius*, *Caligula*, *Antoninus Pius*, and *Lucius Valerius Corvinus*; the heads of *Julius Cæsar* and *Adrian*, of singular beauty; those of *Trajan* and *Septimius*, standing on pillars of *verde antico*; and the she-wolf suckling *Romulus* and *Remus*, in marble. Among modern pieces to be seen here, are the statues of *Alessandro Farnese* duke of *Parma*; *Marco Antonio Colonna*, who commanded the Pope's squadron in the naval engagement of *Lepanto*, and who, on account of his gallant behaviour, was honoured with a triumph after the ancient manner; the statues of *Francesco Aldobrandini*, *Tomasso Rospigliosi*, *Carlo Barberini*, and the busto of *Virginio Cæsarini*, an excellent Poet.

The next apartment, on the frizes of which the triumph of *Marius* over the *Cimbri* and *Teutones* are painted by *Daniel da Volterra*, exhibits a brass she-wolf with *Romulus* and *Remus*; and on the left foot of the wolf is still to be seen an impression made by a flash of lightning *. The bronze busto of *Lucius Junius Brutus*, with eyes of an ancient composition, representing the natural colours, is a piece of antiquity exceedingly valued; as is the statue of the shepherd *Cneius Martius*, of the same metal, pulling a thorn out of his foot. He is said to have been a young man who was dispatched with letters of importance from the *Roman* army to the senate. It happened that a thorn ran into his foot as he marched in haste; but, eager to serve his country, or to bring some good news to the people of *Rome*, he pursued his course without stopping to pull out the thorn: this afterwards cost him his life, and caused the *Romans* to honour him with this statue, in memory of his resolution and fidelity. It stands on a pedestal of oriental marble, and is esteemed for its antiquity, though, as to workmanship, exceeded by many modern pieces. Here is also a bronze statue of a slave, who obtained his freedom

Account of
Cneus Mar-
tius.

* Another statue is also mentioned by *Cicero*, in his third oration against *Catiline*, when he enumerates the rise and progress of the *Catiline* conspiracy, and adds, *Tactus est etiam ille, qui hanc urbem condidit, Romulus, quem inauratum in Capitolio parvum atque lactantem uberibus lupinis inbiantem fuisse meministis.* 'He did not spare even the founder of our city, *Romulus* himself, of whom you cannot but remember a little gilt representation in the Capitol eagerly sucking the she-wolf.' From this account it is probable, that nothing of that she-wolf was then remaining; and that only the feet of it and the pedestal were extant when *Tully* wrote his book *de Divinatione*, as is evident from the following passage,

*Et Divum simulacra peremit fulminis ardor.
Hic Silvestris erat Romani nominis altrix,
Martia, quæ parvos Mavortis semine natos
Uberibus gravidis vitali rore rigabat:
Quæ tum cum pueris flammato fulminis ictu
Concidit, atque avulsa pedum vestigia liquit.*

dom for discovering the plot of *Brutus's* son; and also the marble statues of *Hannibal* and *Scipio Africanus*. On the walls of the other apartments are several fragments of the *Fasti Consulares*, which have been explained and illustrated by *Panvini*, *Sigoni*, *Pighi*, and *Reland*; likewise marble heads of *Mithridates* king of *Pontus*, *Julia*, *Mamæa*, *Scipio Africanus*, *Alexander the Great*, and his mother *Olympia*; the statues of *Virgil*, *Cicero*, *Cybele*, *Ceres*, *Silence*, *Plenty*, a *Deus Terminus*, &c. in marble; a bronze image of *Isis*; another of *Hercules*, holding an apple out of the *Hesperian* gardens in one hand, and in the other his club, found in the time of *Sixtus IV.* A brass statue of a slave; the brass foot of a *Colossus*, the head and hand of which are to be seen in the court; two small geese of bronze, in memory of those which, by their seasonable cacklings, saved the Capitol; a marble sarcophagus, with a *basso-relievo* representing the *Porta Jani*. A marble head of *Apollo*, kept here, is reckoned one of the most curious pieces in all *Rome*; the nose indeed is rather too broad, otherwise it is perfectly beautiful, and resembles a female, with ringlets of fine hair. Here is a busto of *Appius Claudius*, of porphyry; and of *Rhea Sylvia*, *Ariadne*, *Flora*, *Annia Faustina*, *Pallas*, *Messalina*, *Gallus*, *Antiochus*, a female *Bacchanalian*, *Lucretia*, *Lucius Cornelius Prætor*, and the emperors *Philip*, *Maximine*, &c. in marble. The four *congia*, or ancient measures for corn, wine, and oil, are of stone. The paintings *in fresco* in the apartment where mæss is celebrated, are by *Perugino*, and represent *Rome* triumphant, *Hannibal's* march over the *Alps*, where he is seen riding on an elephant, a circumstance in which the grandeur of the picture is preferred to historical truth; a council of war held by *Hannibal*, and the *Cartaginian* fleet. In the court of the wing towards the church of *Ara Cæli*, is erected the large statue of *Marforio*, in a reclining attitude, and probably at first designed to represent the river *Rhine*. Its name is derived from the *Forum Martis*, from which, in process of time, has sprung *Marforio* *. It is cut out of one block, and the workmanship is masterly, especially the head. Close by it stand the following statues, namely, that of *Jupiter Panarius*, who, when the Capitol was besieged by the *Gauls*, saved it from being

Fasti Consulares.

No such mutilations are observable in this. Some pretend that this wolf was damaged by the lightning which happened a little before the death of *Julius Cæsar*; but *Dion Cassius* mentions nothing of it: and when he speaks of that which preceded the conspiracy of *Catiline*, all he says is, *In Capitolio multæ statuæ de cælo tactæ liquefactæque fluxerant: dejectæque erant cum aliis simulacra tum Jovis, columnæ insistentes: præterea imago lupæ, cum Remo & Romulo consecrata, ceciderat.* 'Several statues were even melted by the lightning, and others thrown down; among the rest, that of *Jupiter* erected on a pillar; the image also of the she-wolf with *Romulus* and *Remus* fell.' This cannot with any certainty be applied to the figure in question, there having been, doubtless, such pieces in many parts of the city, and even more than one in the Capitol.

* Which name is a corruption of *Martis forum*.

reduced

reduced by famine, and *Jupiter Fulminans*, or the Thunderer ; the statue of *Adrian*, in the habit of a priest ; and two large *Egyptian* idols, one of *Pietra Egyzzia* ; the other, which is larger, of *Basaltes*, or grey marble. That the city of *Vienna*, when closely besieged by the *Turks* in 1683, owed its preservation to his Holiness of *Rome*, is, I believe, little known in *Germany* ; at least it is what I had never heard of till I met with the following inscription here :

Innocentio XI. Pont. Max. Opt.

Quòd in Vienna Romani Imperii Principe urbe irrequietâ vigiliâ, prudenti consilio, ingenti auro, precibus lacrymisque Dei implorato auxilio anno reparatæ Salutis MDCLXXXIII. ab immanissimâ Turcarum obsidione vindicata laboranti Catholicæ Religionis securitati providerit, feliciter regnante Leopoldo Primo Cæsare Augusto, Christianas acies ducente Joanne Tertio Poloniæ Rege semper invictò, fortiterque pugnante Carolo IV, Duce Lotharingio.

S. P. Q. R. P.

‘ The senate and people of *Rome* erected this monument to *Innocent XI.*
 ‘ the greatest and best of Popes, who, by his indefatigable vigilance,
 ‘ prudence, counsels, large supplies, and fervent prayers for the divine
 ‘ assistance, delivered *Vienna* the capital of the empire, vigorously besieged
 ‘ by the infidels, in the year 1683 ; and thus saved the Catholic religion
 ‘ from imminent danger, in the reign of *Leopold I.* the Christian army
 ‘ being commanded by the invincible *John III.* king of *Poland*, and
 ‘ *Charles IV.* duke of *Lorain.*’

Opposite to this inscription are two old statues of *Diana* and the Genius of a *Roman* province. Over a *basso-relievo* representing a vestal sacrifice, is a foot of a colossus, with this verse under it :

Quo Pede nuc utar dubia est sententia nobis *. OVID.

On the double flight of steps are two antique statues, one of *Juno*, and the other of *Faustina* the mother, with the word *Pudicitia* under it. Farther on are two pieces in *basso-relievo*, one of which represents the apotheosis of *Faustina*, the other *Marcus Aurelius* giving laws to the people. These pieces belonged to the triumphal arch of *Marcus Aurelius*, which formerly stood in the *Corso*, and of which many more fragments at present adorn the apartments of the Conservators described above. In the upper apartments is a most admirable statue of *Agrippina* leading her

* I cannot see with what propriety or allusion this verse of *Ovid* is introduced here ; so that it would give the *English* reader no satisfaction were it translated.

son *Nero* by the hand, who is dressed in the *Prætecta* with a golden *bullæ* about his neck, of *Greek* marble. Here are likewise the following pieces, *viz.* a large bronze statue of pope *Innocent*, cast from a medal of *Alessandro Algardi*; those of *Pan*, *Marcellus*, *Flora*, *Plotina*, *Pallas*, *Bacchus*, *Apollo*, a *Sibyl* looking up to heaven, *Sabina Poppæa*, *Adonis*, *Caius Marius*, *Constantine the Great*, and *Plenty*; the marble statue of *Paul IV.* betwixt two pillars of *Cipollino*; *Hercules* when a boy, plump, and of the colour of bronze, made of a dark *Egyptian* marble, called *Selcio*, or *Basaltes* *. This statue was found in the *Villa de Maximis* on mount *Aventine*, and purchased by the city of *Rome* for a thousand ducats. Some virtuosi, from a skin of a wild beast, which he pulls over his head, imagine this statue to have been designed for *Winter*; others think it to be the son of *Hercules*, and particularly *Hercules Aventinus*, mentioned by *Virgil* in the seventh *Æneid*; and this opinion, for what reason I know not, prevails in the following modern inscription under it:

S. P. Q. R.
Signum Aventini Herois,
Quem superstitiosa veterum ætas
Herculis filium dixit,
Ruderibus in Aventino monte egestis
Repertum, in Capitolio posuit.

‘ The senate and people of *Rome* have placed in the Capitol this statue of the *Aventine* hero, by the superstitious ancients called the son of *Hercules*, found among ancient ruins on mount *Aventine*.’

The place where this statue was found is no absolute proof of its being the *Hercules Aventinus*; especially as this statue does not answer *Virgil*’s description in the following lines:

Post hos insignem palmâ per gramina currum,
Victoresque ostentat equos, jatus Hercule pulchro
Pulcher Aventinus, clypeoque insigne paternum,
Centum angues, cinctamque gerit serpentibus Hydram.

VIRG. *Æn.* vii. v. 655.

- ‘ Next, *Aventinus* drives his chariot round
- ‘ The *Latian* fields, with palms and laurels crown’d.
- ‘ Proud of his steeds he smokes along the field,
- ‘ His father’s *Hydra* fills the ample field.

* This stone is mentioned by *Strabo*, lib. xvii. and *Pliny*, lib. xxxvi.

- ‘ A hundred serpents hiss about the brims ;
- ‘ The son of *Hercules* he justly seems,
- ‘ By his broad shoulders and gigantic limbs.

}

DRYDEN.

But here is neither *Hydra* nor serpents, as any one who has not seen the original may be convinced from the plate in *Montfaucon*. The most valuable marble heads and busts in the upper apartments are, three heads of *Plato*, those of *Archimedes*, *Caligula*, *Trajan*, *Antoninus Pius*, *Claudius*, *Messalina*, *Fauslina*, *Hiero*, *Alcibiades*, *Diogenes*, *Socrates*, *Sappho*, *Sylla*, *Diana*, and *Gabriel Faerno*, a famous modern poet. The brass *Monumentum Regiæ Legis*, brought hither from the *Lateran* by order of *Gregory XIII.* has been explained and illustrated by *Antonius Augustinus*, in his treatise *de Legibus*. Lastly, here is a modern picture, representing *Alexander* sacrificing to *Jupiter Ammon*. Thus I have gone through the principal curiosities at present to be found in this celebrated edifice. As for the ancient *Capitol*, as I observed before, it no longer exists. From several remains of ancient walls, it is by some conjectured, that the temple of *Jupiter Capitolinus* stood on the ground at present inclosed in the court of the *Casarelli* palace. The famous *Tarpeian* rock is now almost covered with buildings; and though a fall from it might endanger a man's neck, yet a malefactor under sentence of death would be very glad to satisfy the law by a leap down. Hence it is evident that anciently the rock must have been steeper, or a wall must have been built upon it, from which malefactors were thrown down headlong. That the height or depth of it has not undergone any considerable alteration may be concluded from *Severus's* triumphal arch at the foot of the *Capitoline-hill*, which, with the amphitheatre in its neighbourhood, is not above two or three feet below the present surface of the ground.

The Tarpeian
rock.

Carbognano
palace.

The *Carbognano* palace on the *Corso* affords nothing remarkable but the gate, which is the work of *Michael Angelo*, and accounted the most beautiful in the whole city of *Rome*.

Caroli palace.

On the *Corso* likewise stands a new palace built by the marquis *Caroli* (whose father is said to have been a dealer in hogs). The outside of this palace is reckoned the finest in *Rome*; and it yields to very few palaces for the ornaments within. It properly belongs to four brothers, all unmarried, and one of them is postmaster-general. Their order to the servants not to accept of any gratuities from strangers makes it something difficult to get a sight of this palace, the servants being seldom at leisure to attend curious travellers for nothing; it would be much more eligible to give four or five *paoli*, the usual charge of seeing the finest palaces, than to have the trouble of sending so often to know when it

will

will suit their conveniency, and be restrained from a proper freedom of asking questions, &c. In the upper story, besides a gallery, is a *suite* of seven rooms furnished with red damask and velvet. Among a variety of most beautiful tables, here are some of *Lumachella*, in which are plainly to be seen some testaceous petrifications. The cabinets are embellished with *lapis lazuli*, and paintings in miniature. *Flora*, in *fresco*, on the cieling, was painted *Procacino*; *Cleopatra's* banquet, by *Carlo Maratti*; *St. Cecilia*, by *Concha*; and *Venus* visiting *Vulcan*, by *Trevisani*. The *Corso*, where this palace stands, being the grand scene of the carnival diversions, here is an admirable picture of them, taken from the life during that jovial season. Another piece, by *Bourguignone*, represents the port of *Candy*; and near it is a picture of the *Piazza del Popolo* at *Rome*, by *Gasparo*; further on are several views of *Venice* and *Naples*. Here is a beautiful set of *Brussels* tapestry, representing *Clitus* saving the life of *Alexander the Great* at the passage of the *Granicus*, the battle of *Arbela*, the entry into *Babylon*, &c. Every thing here is new and magnificent; but the flooring is of tiles or brick, and that none of the best. The summer apartments on the ground-floor are all painted in *fresco*, and in the glass closet, *Concha* has shewn his admirable skill in the flowers and birds painted in the compartments. All the door-posts in both stories are of yellow marble; and in the upper story is a very large table of oriental alabaster. Another is shewn in the lower apartments of the finest *Lumachella*, greatly surpassing all the rest.

Prince *Chigi's* palace stands likewise in the *Corso*, and is fitted up with superb furniture, being hung with *Brussels* tapestry, representing the life of *Alexander the Great*. In the gallery are twenty-four exquisite marble busts of the *Roman* emperors and their consorts; but this palace is still more remarkable for valuable pictures, among which the pieces most admired are, a dead *Christ* by *Caracci*, and *Joseph* and *Mary*, with the child *Jesus*, by *Raphael*; *Moses* striking the rock by *Titian*; *Christ* scourged, by *Guercino*; a guardian angel by *Albano*; the nativity of *Christ* by *Carlo Maratti*; the adulteress in the gospel by *Muziano*; the story of queen *Esther* by *Calabrese*; a battle by *Salvator Rosa*; a *Venus* by *Rubens*; and the battle of the *Romans* against the *Veji* and *Fidenates* by the *Cavaliere d'Arpino*. On a cushion of touch-stone, which has all the appearance of black leather laced with gold, is a child of white marble, yawning and rubbing his eyes, as if just awake; and opposite to it is a cushion of the same stone, with a death's head of white marble placed on it. It is sufficient to say of these admirable pieces, that they are both the work of *Bernini*. The greatest part of the fine pieces of sculpture are on the ground floor, among which were, a little *Bacchanalian*, with a *Faunus* sitting, *Diana*, *Venus*, *Minerva*, a *Gladiator*, *Apollo* and *Marsyas*. The two last

*Chigi palace
in the Corso.*

were disposed of, about two years ago, to the king of *Poland* for five and forty thousand *scudi*, or crowns.

Palazzo di
Colonna.

The *Palazzo di Colonna* is a very spacious and splendid edifice, and belongs to the constable *Colonna* duke of *Paliano*. On the steps before this palace are, a marble statue of a barbarian monarch, a large busto of *Alexander the Great*, with *Bucephalus* represented on its breast; and some steps higher is a *Medusa's* head of porphyry, supposed to have belonged to *Nero's* golden palace, with this inscription:

*In hac aurea domo
Memoriam Neronis habes
Non facta,
Medusæ Caput, non damna,
Monumentum,
Huic solo datum esse
Placare Medusas,
Non ferre Neronas.*

‘ In this golden house are seen memorials of *Nero*, without his wicked actions, and the head of *Medusa*, without the mischievous effects of it: An indication, that only here *Medusa's* can be softened, and *Nero's* will not be tolerated.’

Fine gallery.

In the first saloon are the portraits of the illustrious persons which the *Colonna* family has produced, viz. two Popes, twenty Cardinals, and about fifty military Heroes. But the most remarkable thing in this palace is the gallery, the length of which, exclusive of that part elevated above the main gallery, which is four and twenty feet long, is a hundred and two common paces, and the breadth seventeen, which in *Roman* measure, make three hundred and twenty eight *palmi* in length, and in breadth fifty. The doors are inlaid with *Giallo antico*, and the most remarkable achievements of the *Colonna* family are painted on the cieling, by *Jo. Paul Scor* a German, and *Bernascona* a female artist. It may be supposed, that the naval engagement of *Lepanto*, where *Marco Antonio Colonna* commanded the Pope's squadron, under *Don John of Austria*, generalissimo of the Christian forces, is not omitted. The new pieces on the cieling, near the entrance of the gallery are by *Giovanni* and *Francesco di Luca*. The floor is paved entirely with *Sicilian* jasper, and other kinds of curious marble. The large festoons of flowers in the alcove, at the end of the gallery, were painted by *Mario de' Fiori*, and the boys playing among them by *Carlo Maratti*. The roof was painted *in fresco* by *Gioseppe Cbiari*; and, at the door, where a little bridge leads into the garden.

garden are two noble pillars of *Verde antico*. Among the fine pictures in this gallery, the most admired are, *Julius Cæsar* sacrificing, by *Carlo Maratti*; *Adam and Eve* by *Domenichino*; an *Ecce Homo* by *Albani*; a *Pietà* by *Guido Rheni*; the virgin *Mary* and the infant *Jesus*, *John the Baptist*, and other saints, by *Raphael*, valued at twelve thousand *scudi* or crowns. Further on, and in the adjoining apartment, are, a *Venus* by *Titian*, another by *Broncino*, a *Ganymede* by *Titian*, the rape of *Europa* by *Albani*; a fine representation of the calamities of a pestilence by *Nicholas Poussin*; a market or fair by *de Bassano*; several landscapes by *Gaspard Poussin*; a great number of portraits of foreign and *Italian* ladies; a *Venus* by *Mola*; *St. Francis* by *Guido*; the assumption of the virgin *Mary* by *Rubens*; a toper by *Hannibal Caracci*; six pieces, representing hell by *Brugbel*, &c. Here is also a private gallery adorned with geographical pieces *in fresco*, and the statues of *Martia* queen of the *Amazons*, and four statues of *Venus*; those of *Trajan*, *M. Aurelius*, *Commodus*, *Flora*, one of the *Muses*, &c. In the garden is a large bronze equestrian statue of *Marco Antonio Colonna*. Some of the tables there are of a most beautiful oriental alabaster, and one of *Verde antico*. In the large gallery is a *Studiolo* or cabinet of ebony, embellished with masterly *bassò-relievo's* of ivory, representing scriptural histories; that of the Last Judgment is from a design of *Michael Angelo*, and the whole piece is valued at eighteen thousand *scudi*. In another apartment is a cabinet adorned with twelve little pillars of oriental amethyst a foot high, and cut out of one piece; it is also set with variety of gems and *Cameo's*; among which, the principal are *Commodus* and the above-mentioned *Martia* queen of the *Amazons*. This cabinet is supported by three moors, made of a very curious wood, called *Sandro Cedrino*, with silver decorations. Among other Remarkable costly furniture is a clock, shewing the hour of the day, the month, clock. year, &c. which is wound up but once a year. Here is also a bed finely Fine bed. gilt, and made in the form of a shell, drawn by four sea-horses, like *Neptune's* triumphal car. This was the bed in which *Maria Mancini*, cardinal *Mazarine's* niece, lay in of her first child. This lady was famous for the passion which *Lewis XIV.* of *France* had for her, and her subsequent unhappy marriage with the constable *Colonna*. The ground floor, where, by reason of its coolness, are the summer apartments, is adorned with the portraits of ladies, either born of the house of *Colonna*, or married into it; and amongst them is the above-mentioned *Maria Mancini*, but she makes a much better figure here than in the *Poggio Imperiale* at *Fiorence*. On the cieling of one of the apartments are painted *Horatius Cocles*, and the battle of *Constantine the Great* against *Maxentius*, by *Manciola a Fleming*. Among other pictures here are, some sea-pieces by *Tempesta*, two pieces out of *Ovid's Metamorphosis* by Nic.

Columna
Bellica.

Nic. Poussin; flower and fruit-pieces by *Stanchi* and young *Brughel*; two large pictures, exhibiting the history of pope *Clement I.* by *Ciampelli*; the triumph of *Marco Antonio Colonna*, for the victory of *Lepanto*; pope *Liberius* fixing on the ground plot of the church of *St. Maria Maggiore* by *Taddeo Zuccari*, &c. Connoisseurs in sculpture cannot sufficiently admire a small ivory image of *St. Jerom*, the busto of cardinal *Gieronimo Colonna*, and a twisted pillar of red marble, near six feet high without the pedestal, with the image of *Pallas* on the top, to be seen here. This is by some thought to be the *Columna Bellica* in the temple of *Bellona*, against which the consul, among the ancient *Romans*, used to throw a spear as a sign of a declaration of war. Here are also the statues of *Venus*, *Flora*, *Pallas*, and *Trajan* in a pontifical habit; the marble busts of *Mammæa*, *Macrinus*, *Titus*, *Gordianus*, *Gallienus*, *Agrippina* the elder, *Nero* of bronze, &c. likewise two vases of *Spuma di Mare*, which appear to be only a kind of tophus, and several ancient marble *basso-relievo's*, of which the most curious, although the workmanship be not very extraordinary, is the *Apotheosis* of *Homer*; the images and *Greek* inscription on this piece, have been illustrated by *Bellori*. The constable *Colonna's* stables are inferior to none in *Rome*, and are well stocked with *Spanish*, *Neapolitan*, and *Barbary* horses.

Curia Inno-
cenziana.

The *Curia Innocenziana* in *Monte Citorio*, or properly the court of justice, is one of the noblest buildings in *Rome*, and cost *Innocent XII.* 315000 *Roman scudi* *. The whole edifice is entirely new, and no less than four hundred and eighty-six thousand cart loads of earth were brought hither only to fill up and level the area. In one of the apartments, on the ground floor, is this inscription:

*Miraris, hospes,
Astræam
Tam magnificè habitantem?
Scias
Quòd & splendidiores
habet ædes,
Animum Principis.*

‘Dost thou wonder, stranger, at this magnificent habitation of *Astræa*?
‘know, that it has a much nobler dwelling,—the sovereign’s heart.’

Formerly the several courts of justice were situated at a considerable distance from each other; so that, besides the charges and inquietudes naturally attending law-suits, the people were often put to the trouble of

* 78,750*l.* Sterling.

running from one place to another to attend the trials, &c. but these inconveniencies, which were productive of many others, was prevented by erecting this edifice, in which all the courts of justice are held. The following inscription, in honour of the founder, is here to be seen :

*Innocentio XII. P. O. M.
Hac in æde plura complexo,
Ornamentum Urbis,
Tribunalia in unum collecta,
Censum hospitibus pauperum,
De Magnificentia,
Justitia, Misericordia,
Optimè merito.*

‘ To *Innocent XII.* the greatest and best of princes, who, for his liberality, justice, and humanity was justly esteemed ; having built this edifice as an ornament to the city, for holding the several courts of justice in one place, and for a treasury to the hospitals.’

In the gallery of the first floor, facing the court, is a marble group of a man fleaing one of his own species : whether this be *Marsyas*, who was punished for his presumption by *Apollo* ; or whether it be an emblematical representation of the miseries of a client in the hands of a rapacious lawyer and iniquitous judges, I shall not pretend to determine. *Custom-houses.*

The two *Dogane*, or custom-houses, are also stately buildings : these most travellers are obliged to visit much against their inclination. The contraband goods, for which the greatest search is made here, are tobacco, prohibited books, and new linen ; but a piece of money and a readiness to open one’s baggage, seldom fails to make matters easy. The building of an office for receiving the duties on provisions brought to *Rome* by land, cost *Innocent XII.* forty-six thousand *scudi*, or crowns ; and the other for the receipt of the duties on imports by water, cost him twenty-seven thousand *scudi* ; the annual produce of both is computed at least to amount to five hundred thousand *scudi* *. *Clement XI.* besides a more convenient key, and other useful improvements, caused also a fountain and other embellishments to be made here. His munificence procured him the following inscription :

* One hundred and twenty-five thousand pounds sterling.

*Clementi XI. Pont. Max.
Quod veteri navium statione
Ad tumulum Cæsarum magnificè restituta
Civium commodis, Urbis ornameto
Prospexerit,
Curatores viarum posuere anno Salutis
MDCCIV.*

‘ To pope *Clement XI.* in acknowledgment of his regard to the public conveniency, and embellishments of the city, in the magnificent repairs and improvement of the ancient quay near the sepulchre of the emperors, the surveyors of the roads erected this inscription in the year 1704.’

In the square before the *Farnesian* palace are two grand fountains, that throw up the water to the height of fifteen feet, which falls down again into a large bason of oriental granate, found in *Titus’s* baths, and placed here by *Paul III.*

Palace of Farnese.

The chief architect of this palace was the celebrated *Michael Angelo*; and *Bramanta Lazari*, *Antonio Sangallo*, *Giacomo della Porta*, and *Viagnola* were successively employed in building it. The beauty of this palace, however, is not viewed without concern; for not only the famous cube, but several other ornaments, have been brought hither from *Vespasian’s* amphitheatre, to the great detriment of that incomparable structure. In the court are several ancient statues of a large size, viz. a gladiator, *Flora*, and two statues of *Hercules* exactly resembling each other, but not equally well cut. That on the left-hand is the famous *Farnesian Hercules*, and is the work of *Glycon*, an *Athenian*, as appears from the inscription: he leans against the trunk of a tree, on which the lion’s skin is hung up. Both these statues were found in *Titus’s* baths, or the *Sette Sale*, in the reign of *Paul III.* They seem to be entire; but when they were first dug up, the best of the two wanted its feet: this defect was, however, supplied by *Guglielmo della Porta* with such a masterly hand, that when the ancient feet which properly belonged to this statue were afterwards found, *Michael Angelo* himself, than whom there could not be a better judge, gave it as his opinion that the modern feet should stand. This statue was originally of the whitest *Parian* marble; but by length of time it has contracted a dusky colour, which, however, does not look amiss.

Farnesian Hercules.

Flora.

The statue of *Flora*, near it, was mutilated, and stood in need of several additions; but for the fineness of the drapery, few of the ancient pieces

pieces can be compared to it. Here is also a large marble coffin, with a *basso-relievo*, representing beasts, foliages, &c. dug up in *Paul* the third's time (supposed to be that of *Cecilia*, daughter of *Metellus Creticus*, and wife of *Crassus*) near the *Via Appia*, at the place now called *Capo di Bove*. Another sarcophagus, supposed to be that of *Tulliola*, *Cicero's* ^{Tulliola's} daughter, was found during the pontificate of the same Pope, near St. ^{tomb.} *Sebastian's* catacombs, and the body found in it was thrown into the *Tiber*, as I have before observed.

In the gallery of the court are the ancient statues of *Fortuna Redux*, ^{Statues.} and *Augustus*; and the heads of *Vespasian* and *Antoninus Pius*: but the most admired piece of all, is, a large groupe, which stands in an inclosed ^{Il Toro Far-} court. The subject of this piece is the fable of *Amphion* and his brother ^{nese.} *Zethus* tying *Dirce*, their step-mother, to the horns of a wild bull with a cord, that thus she might be torn to pieces. Besides *Amphion*, *Zethus*, and *Dirce*, the groupe exhibits another woman (probably the vindictive *Antiope*) a young shepherd, and a dog barking. *Amphion* and *Zethus* appear transported with the most vehement anger and desire of revenge, whilst *Dirce* seems overwhelmed with dread and grief*. The cord with which she is fastened to the wild bull, and the dog, in this groupe, are not at all answerable to the rest. The largeness of this piece has been the occasion of its being much damaged, as it was very difficult on that account to preserve it entire; for it exceeds all the other antique groups cut out of a single block, hitherto known, it being eighteen *palmi* in height, and fourteen in breadth. This *Toro Farnese*, as it is called, was found among the ruins of *Caracalla's* baths, in the time of *Paul III.* The small pieces that had been broken off were replaced by *Giov. Battista Bianco*, a *Milanese*, without the least addition of any thing new; and it is surprising, that a piece so large, and consisting of such variety of figures, should be preserved so many ages with so little damage.

In the same place stands also an equestrian statue of *Augustus*, or *Seve-* ^{Other antiqui-} *rus*, something less than the life, but cut out of a single block. Here are ^{ties.} also a busto of *Antinous*, two very fine statues without heads, and several heads of household gods, philosophers, &c.

* The whole fable may be read in *Hyginus*, cap. 7. and *Apollodorus de orig. Deor. lib. iii.* and a plate of this groupe may be seen in *Montfaucon's Antiquities*, vol. ii. Concerning this groupe, *Pliny, Hist. Nat. lib. xxxvi. cap. 5.* speaks thus: *Pollio Asinius, ut fuit acris vehementiæ, sic quoque spectari monumenta sua voluit, in iis sunt Centauri---Zethus & Amphion ac Dirce & Taurus vinculumque ex eodem lapide, Rhodæ advecta, opera Apollonii & Taurisci.* ' *Pollio Asinius*, a man of a warm and ambitious temper, was also extremely fond of having ' his curiosities taken notice of, among which are the centaur *Zethus*, and *Amphion*, toge- ' ther with *Dirce*, the bull, and the cord, which were all cut out of one block by *Apollonius* ' and *Tauriscus*, and brought to *Rome* from *Rhodes*.'

Within the palace, on the stair-case, are two statues, in a reclining posture, of river-gods, and two sea-monsters; and further on, *Arion* * on a dolphin's back. At the entrance of the hall stand the statues of two captive *Dacian* kings, which were disfigured by the servants of the *French* ambassador who once resided here, by putting out their flambeaux against them.

The hall is adorned with the statue of *Alexander* duke of *Parma*, who signalized himself in the *Flemish* wars; it is of marble, and was cut out of a fragment of one of the fine pillars which anciently belonged to the temple of *Peace*. Along the walls are placed several statues of gladiators, and busts of the ancient *Roman* emperors. Near the fine marble chimney-piece are two statues representing *Plenty* and *Charity*, by *G. della Porta*, which are highly esteemed by connoisseurs. They are of white marble, and were at first designed for *Paul* the third's monument in *St. Peter's* church; but they were afterwards removed, and others of a smaller size, as I observed before, substituted in their place.

Paintings in
fresco.

In the anti-chamber, the principal actions of the above-mentioned *Alexander Farnese*, the interview betwixt *Charles V.* and *Francis I.* at *Nice*, and the conference betwixt *Luther* and cardinal *Cajetane* are painted in fresco by *Taddeo Zuccaro*.

Antique busts.

In the upper apartments are seen twelve antique busts of the *Roman* emperors, as *Marcus Aurelius*, *Commodus*, *Trajan*, *Antoninus Pius*, *Macrinus*, *Adrian*, *Vespasian*, *Titus*, *Domitian*, *Julius Cæsar*, and *Nero* when a youth; but the most remarkable busto among these, is that of *Caracalla*, for which alone fourteen thousand *scudi*, or crowns, have been offered. Most of the antique heads that have been dug up are damaged in the nose, which was the case also of this; but the piece that was wanting being luckily found, has been replaced so as not to leave the least perceivable flaw in it. Here also are the following pieces, namely, a marble sarcophagus with a *basso-relievo* of *Silenus* and *Bacchus*; another *basso-relievo* representing a sacrifice, and *Priapus* under the figure of a *Deus Terminus*; three statues of *Venus*, one standing, and the others in a sitting attitude; *Meleager* of red *Egyptian* marble, and *Camillus* of bronze; the statues of *Tasso's* *Clorinda* and *Tancred*; an *Isis* of touch-stone; *Adonis* of red marble betwixt two beautiful hounds; *Hercules* when a child strangling two serpents with his hands; and the resolute *Cneius Martius* pulling the thorn out of his foot, in bronze. Here are also the busts of *Seneca*, *Solon*, *Diogenes*, *Mithridates*, *Cicero*, *Salust*, *Lyfsmachus*, *Lyfias*, *Possidonius*, *Carueades*, *Miltiades*, *Euripides*, *Ptolemy* king of *Egypt*, *Faustina*, the poet *Dante*, &c. in marble.

* The author says *Iphion*, I suppose, by mistake.

The *Farnesian* gallery is celebrated among all persons who have a taste ^{Farnesian gallery.} for the imitative arts: it exhibits the fables of *Perseus* and *Andromeda*, of *Galatea*, the triumph of *Bacchus* and *Ariadne*, of *Diana* and *Endymion*, *Venus* and *Anchises*, *Aurora* and *Polophemus*, &c. admirably well painted in *fresco*. There are copper-plates of these pieces by *Pietro Aquila* and others; and the admirers of painting will be highly entertained with a book sold by *Rossi* at *Rome*, entitled *Galleria del Palazzo del Duca di Parma in Roma, colle Favole e scompartimenti di chiaro oscuro e ornamenti d'Architettura e Statue, col ritratto e deposito di Annibale Caracci, invenzione e disegno di Carlo Maratti, disegnata e intagliata in acqua forte da Pietro Aquila, colle Inscrizzioni in versi, di Gio. Pietro Bellori, libro in 25 fogli Imperiali per traverso*. *Bellori* gives a fuller account of it, in his lives of eminent painters. In this gallery *Annibal Caracci* has immortalized himself; but his brother *Augustin* had a share in some of the pieces; and *Galatea* and *Aurora*, to be seen here, are entirely his. Their uncle *Luigi Caracci* has also given a specimen of his skill here, in the device of the *Farnese* family over the door. A young woman embracing an unicorn was painted by *Domenichino*. *Malvasia*, in his *Felsina Pittrice*, ^{Some account of the three Caracci's.} has given an account of the life of the three *Caracci*'s, in which he prefers *Luigi*, most of whose works are to be seen at *Bologna*, to the other two; but *Bellori*, in the *Lives of the Painters*, prefers *Annibal Caracci* to the rest. It is certain, however, that, like other eminent persons, their reputation after death is far greater than the prosperity they enjoyed when living. *Augustin* died of vexation; and *Annibal*'s intense application in painting this *Farnesian* gallery, for which, after eight years labour, he was very indifferently rewarded, threw him into such an irregular course of life, that it carried him off about seven years after his brother's death. About ten years after he was followed by *Luigi*, who died of chagrin for an oversight he had been guilty of in painting the cupola of a church. It seems the painting viewed from the scaffolding was incomparable; but when that was taken away, and it came to be viewed from the pavement of the church below, the whole work was quite disproportionable*.

One of the most remarkable pieces of sculpture in this gallery ^{Pieces of sculpture.} is a young vestal, of sixteen or seventeen years of age, with her veil. The innocence, softness, and beauty of the face is such, that many connoisseurs think it equal to the *Mattei Livia*, or *Faustina* the younger, and account it among the most valuable remains of antiquity. Here are likewise a marble statue of *Mercury*, which very much resembles *Antinous*, an *Apollo* of *Basaltes*, reckoned the best statue extant of

* See *Malvasia Felsina Pittrice*, part. iii. p. 418. *Richardson's Treatise on Painting and Sculpture*.

Busto of
Homer.

that deity; *Ganymede*, *Faunus*, *Hercules* spinning, with *Dejanira* looking on, all of marble; and a busto of *Homer*, of *Parian* marble, though *Pliny*, in his natural history, (*lib. xxxv. c. 2.*) says, that there is not one genuine image of that poet existing. The grounds of this tradition are indeed unknown; however, 'tis such a head as that great poet need not be ashamed of.

Over the gallery is a closet with fine paintings by *Annibal*, or according to *Malvasia*, by all the three *Caracci*'s, representing *Hercules* deliberating, whether he shall take to the way of virtue or that of pleasure; *Circe* offering the intoxicating cup to *Ulysses*; *Perseus* and *Medusa*, with other poetical fables. The adjoining apartment called the *Hermitage*, is painted *in fresco* by *Lanfranco*, and the *Frise* by *Salviati* and *Zuccaro*. It was formerly likewise remarkable for several fine pictures by *Annibal Caracci* and *Titian*; a fine collection of *Intaglio*'s, and some designs by *Raphael*, *Giulio Romano*, *Michael Angelo*, *Polydoro*, and *Caracci*; a museum of natural curiosities, with many other things of value, which now are either given away or removed to *Parma*; however, in one of these apartments is to be seen a noble statue of *Caracalla*, with that of *Diana* of *Ephesus*, and *Atlas* bearing a celestial globe on his shoulders, all in marble.

Il piccolo
Farnese.

Il piccolo Farnese, or the duke of *Lungara*'s palace, belonging to the duke of *Parma*, is worth seeing, were it only for its fine paintings by *Raphael*, *Giulio Romano*, *Gaudenzio Milanese*, and *Rafaellino del Colle*. They are all *in fresco*, and what little damages they had sustained, have been repaired by *Carlo Maratti*, whose pencil was employed in the same manner in the *Caracci* gallery in the great *Farnese* palace. The story of *Psyche* painted in twelve compartments, where the banquet of the gods and *Venus* in her car drawn by two doves are so much admired, is the joint-work of *Raphael* and *Giulio Romano*. The *Vulcan* on a chimney-piece in another room, is said to be *Giulio Romano*'s, but is not worthy of such a hand; and like a picture of *Sodoma*, in the same apartment, seems to be rather the work of some dauber, who was cotemporary with *Raphael*.

Raphael's
Galatea.

On the cieling of another room is *Galatea* among the clouds by *Raphael*, her car is drawn by two oxen, one of which is white and the other yellow. In this celebrated piece the colours are much faded; besides, some critics observe, that the figures are too small for the distance. *Michael Angelo*, in order to convince *Raphael* of his error, is said to have drawn, with charcoal, on a wall, a huge head of a *Faunus*, which still remains, and is highly valued. *Raphael* took the hint, and could never be persuaded to finish the work. Whoever is desirous of a more particular account of these paintings, will be very agreeably entertained by perusing the two following books of prints: One is entitled,

Le

Le nozze di Psiche e di Amore colle loro favole, dipinte da Raffaële da Urbino, nella Loggia del Signor Duca di Parma nel Giardino alla Lungara, intagliate in acqua forte di Nicolo Dorigny, libro in XII. fogli Imperiali, aggiuntavi l'immagine della famosa Galatea del medesimo Raffaële dipinta nella Loggia contigua dell' istesso Palazzo.

The other,

Descrizione delle immagini dipinte da Raffaële d'Urbino nelle Camere del Palazzo Apostolico Vaticano; colla descrizione della Favola d'Amore e Psiche depinta dal medesimo nella loggia detta de' Ghigi, oggi del Sig. Duca di Parma in Roma alla Lungara, composta da Gio. Pietro Bellori coll' aggiunta d'alcuni ragionamenti in onore del medesimo Raffaële, col suo Ritratto disegnato da Carlo Maratti.

This palace was originally built by *Augustino Chighi*; but *Paul III.* who was of the *Farnese* family, found means, but such as were very infamous, to get it into his possession. At present it has but little of its former magnificence, and is inhabited by lord *R——*, an *English* nobleman, who lives there with his *Psyche*, who was lately a singer on the stage at *Naples*.

The *Gaetani* palace affords few remarkable things, except its fine marble *Perron*, which is accounted to be the finest in *Rome*; it consists of four flights, in all an hundred and twenty steps, every step, being ten feet in length, two in breadth, and of a single stone is said to have cost eighty *scudi*. In the court are, a colossal statue of *Alexander the Great*, those of the consul *Marcellus* or *Flaminius*, *Adrian*, *Bacchus*, *Æsculapius*, &c. in marble. Within the palace are three statues of *Fauni*, a *Iole* or *Dejanira*, with a lion's skin on, and a club in her hand, whilst *Hercules* is reposing himself; a beautiful *Mercury*, *Apollo*, *Silenus* and *Bacchus*. Here are also a considerable number of pictures by the best masters, as *Titian*, *Leonardo da Vinci*, *Annibal Caracci*, *Guido*, &c. The walls of the apartments are painted with landscapes, views, flowers, fruits, birds, battles, &c. This palace, with all its furniture, the duke *de Gaetano* lost in one night's ill run at play, to prince *Ruspoli*, the present owner of it.

As prince *Giustiniani's* palace is one of the most remarkable for exquisite paintings, so it exceeds any in *Rome* for fine statues. The second story consists of a *Suite* of eleven spacious apartments, through all which is a noble *Vista* superior to any of that kind in *Rome*. In the court stand the following statues in marble, namely, that of *Scipio Africanus*, *Ceres*, *Caius Sextus Epulo*, *Apollo*, *Martiana*, represented as the goddess of health,

and the busto's of *Titus* and *Tiberius*. On the *Perron* or steps before the door, are the statues of *Titus*, *Marcus Aurelius*, *Septimius Severus*, and *Gallienus*; and above, in the landing-place, are the busto's of *Jupiter*, *Agrippina* the elder, *Antoninus Pius*, *Trebonianus Gallus*, *Maximianus*, and *Berenice*, with her fine tresses, with a *basso-relievo* of *Amaltbea* suckling *Jupiter*. This last piece is exceedingly admired, and the figures are very near as big as the life. In the hall are to be seen a groupe of two gladiators fighting, the statues of the consul *Marcellus*, *Faunus*, two of *Hercules*, and a busto of the *Tiburtine Sybil*. The statue of *Roma Triumphans*, which formerly stood here, is now, with some other statues, removed into the *Giustiniani* garden. In the room adjoining are, a curious night piece by *Titian*, representing our Saviour standing before *Pilate*, a *Lord's-Supper* and the twelve apostles by *Albano*, and a *Medonna* by *Raphael*. With submission to the judges, notwithstanding the universal applause this master-piece of *Titian* has met with, I am not pleased with the capital figure in it, *viz.* that of our Saviour; for the countenance does not seem to express that serenity and conscious innocence, and much less the divine sanctity of the person it represents; and on the other hand, *Pilate* discovers too much severity and vehemence, which is not consistent with his character. This piece has by some been attributed to *Matthias Aston* a *Fleming*; the massacre of the *Innocents* was painted by *Poussin*, and *Jesus* on the mount of *Olives* by *Caravaggio*. The three *Amorini* or sleeping cupids of black marble, is a very pretty piece, and accounted an antique. In the next apartment are the massacre of the *Innocents* by *Cornelli*, the judgment of *Solomon* by *Nicholas Poussin*, Christ's *transfiguration* on the mount by *Guercino*, and his crucifixion by *Caravaggio*; the busto of *Julia Pia* in marble, and two tables of oriental alabaster.

In the next room to this, are, the resurrection of Christ by *Spadarino* St. *John* the evangelist by *Tintoretti*; *Mary Magdalen* anointing our Saviour's feet by *Calabrese*; the widow's son of *Nain* by *Parmegiano*; the healing of the man who had been born blind, and the conversion of *Mary Magdalen*. In the next room are, the marriage of *Cana* by *Paolo Veronese*, *Mary Magdalen* by *Caravaggio*, and the *transfiguration* of Christ by *Cioeveta*; likewise a white marble busto of *Drusus*, the emperor *Valerian* of *Serpentino*, *Scipio Africanus*, of a kind of *Egyptian* marble; and lastly, *Alexander the Great* of *Pietra Paragone*, or touch-stone.

Pictures.

In this apartment is to be seen a *Venus* by *Titian*, in imitation of the *Venus de Medicis*, except that *Titian* has partly covered his with a kind of drapery of fine linen. Here are also the martyrdom of St. *Peter* by *Saltarelli* a *Genoese*, a dying *Seneca* by *Calabrese*, or, according to others by *Lanfranchi*; St. *Matthew* by *Caracci*; St. *Mark* by *Caravaggio*; St. *Luke* by *Lanfranchi*; three St. *Johns* by *Albano*, *Domenickino*, and *Raphael*;

phael; pope *Julius II.* by the same hand; the annunciation by *Baglioni*; the nativity of Christ, or a copy of *Correggio's La Notte*; the marriage of *Cana* by *Baglioni*; the money-changers and traders driven out of the temple, by *Paolo Veronese*; Christ crowned with thorns by *Bourguignone* the elder; the visitation of the virgin *Mary* by *Mola* a *Switzer*; the annunciation, a piece highly esteemed, by *Huvet* a *Frenchman*; a piece still in greater estimation, representing Christ healing the woman with the issue of blood by *Annibal Caracci*; a *Nativity* by *Poussin*; Christ scourged by the elder *Palma*; *Mary Magdalen* by *Caravaggio*; Christ appearing to *Peter* in the *Via Appia* by *Annibal Caracci*; the woman with the issue of blood cured, by touching our Saviour's garment by *Domenichino*; Christ feeding of five thousand persons, by the same hand; Christ entering *Jerusalem* by *Albano*; Christ conferring with the *Scribes* and *Pharisees*, scourged, and carried out to be crucified, all three by *Caravaggio*; Christ with the two disciples at *Emaus* by the same; the three wise men of the east by *Gerardino* a *Florentine*; the virgin *Mary's* flight into *Egypt* by *Valentin* a *Frenchman*; a *Madonna* by *Correggio*; a *descent from the cross* by *Guercino*; and the woman taken in adultery by *Rossi* a *Milanese*.

I little expected to see the portraits of *Calvin* and *Luther* here, without some ignominious circumstances. Here are two fine representations of the deluge in alabaster. One particular apartment in this palace is filled with above forty portraits of the virgin *Mary*, most of them by *Raphael*. All the jaumbs of the doors in the upper apartments are of *Verde antico*. Here are also several pieces of sculpture, and two porphyry urns, a table of green marble, two pillars of *Verde antico*, with capitals of *Serpentino* marble, two others of yellow marble, and two of porphyry; an *Egyptian* idol, *Hygeia*, *Diana*, one of the *Muses*, *Harpocrates*, *Apollo* with *Marsyas's* skin, a *Gladiator*, *Diana* of *Ephesus*, *Marsyas*, the mother of the *Gods* or *Nature*, with many breasts and heads of several animals on her body; two small centaurs; a small equestrian statue of *Marcus Aurelius*, like the great one in the capitol; a *Venus Hermaphroditis*; two brass statues of *Hercules* and *Mercury*, about three feet high, and greatly admired by judges; the former an antique, the latter by *Francesco Fiamingo*; the *Egyptian Anubis*, with a dog's head in his hand in bronze; and lastly, an admirable piece of sculpture by *Michael Angelo*, representing a dead Christ carried by *Joseph* of *Arimathea* or *Nicodemus*, in marble, and something less than the natural size.

Next to these come the busto's of *Jupiter Pluvius*, *Jupiter Ammon*, and that of *Nero*, accounted the best in *Rome* of that emperor; likewise of the old prince *Giustiniano* by *Bernini*; the statue of pope *Innocent X.* of *Terro Cotta*, by the same hand; and the heads of a horse and an ox, both antiques and of white marble.

On

Gallery.

On the cieling of the famous gallery belonging to this palace the life of the emperor *Justinian* is finely painted *in fresco*, by *Luigi Zuccaro*, or, according to others, by *Peruzzi*. The large marble statue of *Minerva* in armour, in this gallery, is said to have cost sixty thousand *scudi* * ; seven thousand were paid for the head only, which was not found for some time after the other part had been dug up among the ruins of the temple of *Minerva* in the *Campus Martius* : however, in the judgment of some, it does not come up to the statue of *Meleager* that stands by it. In the opinion of the connoisseurs, the finest piece in all the gallery is a he-goat, in white marble. The beautiful Vestal is also very much admired, both for the face and drapery. The statues of *Cleopatra*, *Capronia*, *Leda*, *Faustina* the younger, *Ceres*, *Harpocrates*, *Apollo*, a *Bacchanalian*, *Silenus*, *Venus* coming out of a bath, *Vitellius*, *Domitian*, the emperor *Justinian*, *Æsculapius*, and *Diana* with a dog ; the busto's of *Pindar*, *Homer*, *Socrates*, the *Sibylla Tiburtina*, *Janus Bifrons*, *Faunus*, *Julius Cæsar*, *Tiberius*, *Trajan*, *Vespasian*, *Titus*, *Vitellius*, *Claudius*, *Albinus*, *Maximine* (of serpentine,) and a *basso-relievo* of *Apollo*, *Minerva* and the *Muses*, are all fine antiques. The modern pieces to be seen here, are, a copy of the *Cleopatra*, facing it, by *Bernini*, a statue, by *Bernini*, of his own son, and a head of *Charles V.* by an unknown hand. The landscapes in this gallery are by *Brühl*, a *Dutchman*.

I have here confined myself to a small part of the curiosities in this palace, as a particular description of it would have filled a volume, both on account of the great number of original paintings which are no less than seven hundred, and the antique monuments which are nineteen hundred ; five hundred of which are statues, as may be particularly seen in that pompous work, called *Galleria Giustiniana*, published at *Rome* in two volumes folio, in 1631.

On the spot where this palace stands were anciently the baths of *Nero* and *Severus* ; so that at laying the new foundation, *granate*, *basaltes*, and other kinds of fine marble, with a great number of statues, busto's, and *basso-relievo*'s, were found there, which are noble ornaments to the palace.

Palace of cardinal Gualtieri.

The palace of cardinal *Gualtieri*, formerly belonging to the *Manfroni* family, abounds with curiosities, the greatest part of which were purchased from the prior *Antonio Renfi*. The library, which consists of above thirty-five thousand volumes, was mostly collected by cardinal *Gualtieri*, whilst he was nuncio in *France*. Among the paintings to be seen here, are, the scourging of *Christ*, by *Carravaggio*, *David*, by *Pietro de Cortona*, the virgin *Mary* and our Saviour, by *Albert Durer*, the rape of *Europa*,

* Fifteen thousand pounds Sterling.

by *Gaido Rbeni*; and several other valuable pieces by *Brugbel*, *Pietro Perugino*, *Basserrano*, &c. Here is also a very grand collection of fine porcelaine images of *China* and *Japan*; earthen vases, said to be painted by *Raphael* and his disciples; likewise fine wax-work; *Roman*, *Greek*, *Etrurian*, and *Egyptian* antiquities; ancient and modern medals; *camco's* (among which is a very large one of *Alexander the Great*;) *intaglio's*, shells, insects, and other natural curiosities; mathematical instruments of all kinds, &c. A plate of the beautiful marble statue of *Vesta*, mentioned above, may be seen in *Montfaucon Suppl. tom. i. p. 65*.

An admirer of sculpture will not omit seeing the fine busto's and *basso-relievo's* in the *Palazzo Lancellotti*, in the *Strada Coronari*. A statue of the *Ephebian Diana* is particularly distinguished here; and among the pictures, *Annibal Caracci's* piece of *Silenus* drawn by two *Fauni* is an admirable piece. Palazzo Lancellotti.

The hall of the palace of *St. Mark*, at present inhabited by the *Venetian* ambassador, is accounted the largest in *Rome*. The ancient paintings *in fresco* with which it is adorned, are highly valued; the figure of *Plenty* with a cornucopia is finely painted. Here is also a celebrated picture, by *Carlo Maratti*, of the adoration of the Eastern Magi. Palazzo S. Marco.

In the court, gallery, and on the *perron* of the palace of duke *Mattei* are a considerable number of fine antique statues, *basso-relievo's*, and busto's, many of which were dug up near the *Villa Mattei*. Among the former, *Jupiter* and *Flora* are most admired; and a sacrifice before the *Pantheon*, *Romulus* and *Remus*, *Accia*, &c. are the most remarkable among the latter. Here are also some ancient marble chairs; but quite different from the *Sedis Stercoraria* in the *Lateran*. The rooms are painted *in fresco* by *Domenichino*, *Albani*, and *Lanfranchi*. The principal pictures to be seen here, are, *Rachel*, by *Domenichino*, *Christ* on the mount of *Olives*, by *Carravaggio*; a *Nativity*, by *Bassano*, and *St. Peter*, by *Guido Rheni*. Before the palace is a fountain, adorned with four excellent bronze statues, cast in 1585, by *Taddeo Landini*, a *Florentine*. Palace of duke Mattei.

The *Palazzo Massimi* contains a great number of statues and *basso-relievo's*; particularly a very large antique statue of *Pyrrhus* king of *Epirus*, which is the only one at *Rome*. Palazzo Messimi.

Another palace belonging to the same family joins to the former, though it has the name of *Palazzo delle Colonne*. The most remarkable pieces of sculpture here, are, the statues of *Æsculapius*, *Apollo*, a gladiator, and a bronze *Bacchus*; the busto's of *Claudius*, *Commodus*, *Gordianus*, *Pius*, and *Macrinus*; and a fine lion in *basso-relievo*. This palace does not want for other kinds of antiquities, nor good paintings. Palazzo della Colonne.

The palace of the marquis *Palavicini*, for modern and large pieces of paintings, has few equals. Besides several beautiful landscapes, by *Poussin*, Palazzo Palavicini.

Poussin, *Claude Lorrain*, and *Salvator Rossa*, here are also a great number of pictures by *Carlo Maratti*; *Apollo* crowning *Virtue*, by *Andrea Sacchi*; the three *Graces*, by *Titian*; the story of *Scipio* and the beautiful *Spanish* captive, by *Backicche*; *Alexander the Great*, with *Darius's* family by *Piola*, a *Genoese*; but a piece that can never be too much admired, is, *a descent from the cross*, being, in all respects, the masterpiece of *Guido*. The furniture of this palace is entirely suitable to its grandeur; and that of the assembly-room is of rich brocade with a gold fringe.

Palace of
Pamfilio.

In the gallery of a palace in the *Piazza Navona*, belonging to prince *Pamfilio*, the most remarkable actions of *Æneas* are painted in *fresco*, by *Pietro di Cortona*. A particular and well-executed representation of the whole is published in a work entitled *La Galleria dipinta in Roma nel Palazzo del Signor Principe Pamfilio, con ripartimenti di chiaro oscuro e favole di Enea, disegnate e intagliate in acqua forte da Carlo Cesio, opera di 16. fogli Imperiali per traverso*. Both this, and the other palace of *Pamfilio* in the *Corso*, are ornamented with fine pictures; particularly the latter, in which are several landscapes, by *Poussin*; a *Madonna*, by *Guido*, in which a mixture of beauty and devotion is admirably expressed; a *Venus*, by *Titian*; the *Massacre of the Innocents*, *Susanna*, and *Galatea*, by *Lanfranchi*, and a room full of portraits; among the rest, *Donna Olympia* at full length. Here are also seven large beautiful tables of touchstone, three of *Sicilian* jasper, three of black and white antique marble, a very large one inlaid with *Lapis Lazxuli*, agate, &c. an oval piece of *Cornelian*, two spans long, and one and a half broad; two oval pieces of *Amethyst*, each a span in breadth; besides a great quantity of superb furniture; so that the red damask hangings, presented to the prince by the republic of *Venice*, seem but mean, when compared to the rest. The *Ostenforium*, said to have cost sixty thousand *scudi*, is shewn but once a year, when it is exposed to public view in *St. Agne's* church in the *Piazza Navon*.

Piazza Na-
vona.

The *Piazza Navona* is one of the most magnificent areas in *Rome*, and was the ancient *Circus Agonalis*. The breadth of it is near eighty common paces, and the length above three hundred and eighty; or, according to a geometrical measurement, it is two hundred and forty-three architectonic *palmi* broad, and eleven hundred and thirty-four in length. The three stately fountains in this area keep the air continually fresh and cool; and as the whole piazza can be laid two or three feet under water, persons of quality and fortune, during the two hottest months, and especially in the evenings of the four *Sundays* in *August*, resort hither in their coaches for coolness. Before and after this inundation the piazza or area is very carefully swept and cleaned; and as it is well paved, it soon

soon dries again, without causing any offensive smell, or noxious exhalations. The noble statue of *Neptune*, which adorns one of the fountains, is by *Bernini*; and the Triton and dolphin are the work of *Michael Angelo*; but the great fountain in the center is a singular instance of *Bernini*'s skill. The whole work resembles an irregular rock, and on the chief angles of this rock are colossal statues of the principal rivers of the four parts of the world and several large fishes; a sea-horse, and a lion seem to spring out of a cavern in the middle of it. The *Danube*, by *Claude*, a *Frenchman*, has an oar in his hand; the *Ganges*, by *Baretti*, is represented like a moor; the statue of the *Nile*, by *Fancelli*, has its head covered, as an emblem of its spring being unknown*; the fourth, which is the *Rio de la Plata*, or Plate River, in *America*, was made by *Antonio Raggi*. All these several pieces are of white marble. On the summit of the rock, which is twenty-seven feet high, is a pedestal of about seventeen feet, on which stands an obelisk, which is sixty feet high, terminated with a cross on the top; so that the whole height taken together is near a hundred and ten feet. The obelisk, which is of *Egyptian* marble, and full of hieroglyphics, was found in *Caracalla's Circus*. It was erected here in 1651, by *Innocent X.* with inscriptions on all the four sides; one of which is as follows:

* Possibly this ingenious fancy took its rise from what *Lucan* says:

*Arcanum natura caput non protulit ulli,
Nec licuit populis parvum te, Nile, videre.*

‘ Great Nature veils her head from human eyes

‘ And, *Nile*, thy source our busy search defies.

The source of the *Nile*, it is true, was unknown to the ancients; but, in our days, it is sufficiently known from credible accounts; so that the veil might now be taken away. In the time of *Innocent X.* however, when *Bernini* designed this fountain, it was otherwise; and what *Ovid* says of the *Nile* was true at that time:

————— *nec contigit ulli
Hoc vidisse caput.*

‘ His latent head no mortal eye has seen.’

Obeliscum,
Ab Imp. Ant. Caracalla Romam advectum,
Cum inter Circi Castrensis rudera
Confractus diu jacuisset,
Innocentius Decimus Pont. Opt. Max.
Ad fontis forique ornatum
Transtulit, instauravit, erexit
Anno Sal. MDCLI. Pontiff. VII.

‘ This obelisk, brought to *Rome* by the emperor *Caracalla*, and long
 ‘ buried in fragments among the ruins of the *Circus Castrensis*, was, by
 ‘ *Innocent X.* the greatest and best of Popes, removed hither, repaired,
 ‘ and erected in this place, as an ornament to the fountain and the
 ‘ area, in the year of Christ 1651, and the seventh of his pontificate.’

This piazza or area, were all its buildings like *St. Agnes's* church or the *Pamfili* palace, would be one of the noblest in the world; but the disparity in the buildings is very great, there being several of them very mean. Besides, the lumber, old cloaths, iron-work, the *Jewish* pedlars, and the herb-stalls, are a great nuisance, and extremely debase its appearance.

Porta del
Popolo.

Those travellers who come to *Rome* from the northern parts of *Italy*, enter the city by the *Porta Flaminia*, or as it is now called, *Porta del Popolo*. This gate is built of *Tivertine* stone, from a design of *Michael Angelo*, and is adorned with four marble pillars, and the statues of *St. Peter* and *Paul*, cut in marble by *Mocki*. On the architrave is this inscription :

Pius IV. Pont. Max.
Portam in hanc amplitudinem extulit,
Viam Flaminiam stravit An. III.

‘ This gate was thus enlarged, and the *Flaminian* road repaired, by
 ‘ *Pius IV.* in the third year of his pontificate.’

The inner *façade* was repaired by *Bernini*; just before the public entry of *Christina* queen of *Sweden* into *Rome*, which occasioned the following inscription :

Felici

*Felici faustoque ingressui
Christinæ Suecorum Reginae. A. Dom. MDCLV.*

' For the prosperous and happy entry of *Christina* queen of Sweden,
' 1655.'

Upon entering the city through this gate, the mind must be filled with lofty ideas of the city of *Rome*; for the view which at once strikes the eye of the spectator is indeed surprisingly grand and magnificent. The large noble area, an astonishing obelisk, a superb fountain, two beautiful churches exactly resembling each other, three fine streets running in a direct line, as if they were drawn from the center of the obelisk; all these must have an uncommon effect on the mind of a stranger at the first view. The street on the left-hand is called *Strada del Babuino*, the middle is called *Il Corso*, and that on the right *Ripetta*. The only fault in these streets is want of regularity in the buildings, the houses not being of equal elegance. The *Corso*, which is all level, and in a direct line, has not, perhaps, its equal for length*. From the gate (without which also the road, for some hundred paces, runs in a direct line, and is well paved and walled on each side) to the obelisk, is a hundred and forty-six paces; and near the fountain, which is about twenty-four paces in diameter, is the starting-place for the carnival horse-races. It is about a hundred paces from the fountain to the two similar churches; and from thence to the *Bolognetti* palace, about two thousand four hundred and fifty paces; so that from the *Porta del Popolo* there is a view of two thousand seven hundred and twenty common paces in a direct line. Others compute the breadth of the *Piazza del Popolo*† to be an hundred paces, its length a hundred and three, and the whole length of the *Corso* an *Italian* mile and a hundred and ten geometrical paces, each pace being equal to five feet. The outside of the two churches above-mentioned is adorned with very fine pillars and statues; and within, the architecture is admirable and exactly uniform. *S. Maria del Monte Santo*, one of these churches, was finished in the year 1675, and *S. Maria de' Miracoli*, the other, in the year 1679: both were built by cardinal *Guaftaldi*, who has a very fine monument in the latter. The brass buïto's of the cardinal and his brother are by *Lucenti*, and the beautiful white marble statues of the Virtues are the work of

Piazza del
Popolo.

Il Corso.

* As to elegant buildings, not to mention the *Strada Nova* in *Genoa*, it is exceeded by *Rue Neuve* and *Rue du Po* at *Turin*.

† That is, near the two churches, where it is broadest, and as it were the basis of the triangle, which terminates in a point near the gate.

Obelisk in the
Piazza del
Popolo.

Antonio Raggi. These churches were built under the direction of *Bernini* and *Carlo Fontana*, and were designed by the former. The cardinal by whom they were founded, had, for a considerable time, been treasurer to the apostolic chamber, which occasioned a sarcasm to be thrown upon him, namely, ‘ That these churches were built by way of
‘ expiation for the immense wealth he had so unjustly amassed; and
‘ that it were to be wished all who had the fingering of public money
‘ felt such remorse of conscience, for then new churches would rise
‘ apace in every great city.’ The obelisk in the *Piazza del Popolo* stood formerly in the *Circus Maximus*, and was brought to Rome from *Heliopolis* in *Egypt*, by order of *Augustus*, as is mentioned in the inscription on the pedestal; but as this obelisk was not found on the pedestal, both being dug up at some distance from each other, this might easily have been another obelisk, set up in the *Circus Maximus* by *Constantine the Great*; especially as that of *Augustus* is said to have been a hundred and twenty-five feet high: whereas the height of this obelisk, exclusive of the pedestal, according to *Mercati’s* treatise *de Obeliscis*, is but eighty-eight feet, or a hundred and seven *palmi*. In the year 1589, this superb obelisk was, by order of *Sixtus V.* (to whom this city owes many public works of ornament, and utility) removed from the place where it had long been buried in obscurity, and erected here. This arduous work was happily conducted by his favourite architect *Domenico Fontana*. Two sides of the pedestal are taken up by the following ancient inscription:

*Imp. Cæsar Divi F.
Augustus
Pontifex Maximus
Imp. XII. Cos. XI. Trib. Pot. XIV.
Ægypto in potestatem
Populi Romani redactâ,
Soli donum dedit.*

‘ The emperor *Augustus Cæsar*, high-priest, &c. having conquered
‘ *Egypt*, and united it to the *Roman* state, consecrated this obelisk to the
‘ Sun.’

On the third side has been added the following inscription:

Sixtus

Sixtus V. Pont. Max.

*Obeliscum hunc
a Cæsare Aug. Soli
In Circo Maximo ritu
Dicatum impio,
Miserandâ ruinâ
Fractum obrutumque
Erui, transferri,
Formæ suæ reddi,
Crucique invictiss.
dedicari jussit.*

A. MDLXXXIX. Pont. IV.

‘ This obelisk, first with impious rites, dedicated to the sun in the *Circus Maximus*, by the emperor *Augustus*, and afterwards broken and buried in ruins, was dug up, removed hither, repaired, and dedicated to the invincible cross, by order of his holiness pope *Sixtus V.* in the year of Christ 1589. and the fourth of his pontificate.’

This obelisk is full of hieroglyphics; and in the cross on the top is set a small piece of Christ’s cross, as is pretended.

La Piazza di Spagna is generally pretty much frequented, both on account of the coffee-houses, and the great number of foreigners who usually lodge in that part of the city. The fountain in this piazza resembles a ship, and was set up by pope *Urban VIII.* in memory of the taking of *Rockelle*, by the papists, from the *French* huguenots; that city being the chief place of arms, &c. in the possession of that unhappy people.

In the *Picchini* palace are four marble statues, very well worth seeing. The first, though without either head or feet, is exceedingly admired for the drapery: The second, is a large wolf; the third, a *Venus*, in the attitude of the *Venus of Medicis*, but something larger than that celebrated statue, neither is it of equal beauty. The fourth and most exquisite piece of them all is a naked *Meleager* of *Parian* marble; but this, like most of the *Grecian* antique statues, has contracted a yellowness by length of time, which, however, is not disagreeable to the eye. It rings almost like brass, or other metal. On the left side of this statue is a boar’s head, which, from the meanness of the performance, appears to be done by another hand; and on the right side stands a hound, with his right ear broken off: the statue itself wants the left hand, and is reckoned a master-piece, and valued at no less than forty thousand *scudi*. Some look

look upon it to be designed for *Adonis*: an exact print of it is to be seen in *Montfaucon's* antiquities.

Dying gladiator.

The palace of the princess of *Piombino* has little to attract the curiosity of a stranger, except one statue of a gladiator mortally wounded; which is, indeed, an excellent one.

Inscription on a bridge in the Via Salaria.

I have already described the bridge called *Ponte S. Angelo*; so that I shall only add an inscription in honour of *Narses*, on a bridge over the river *Anio* in the *Via Salaria*, about three *Italian* miles from *Rome*.

Imperante D. N. Piissimo ac triumphali semper Justiniano P. P. Aug. Ann. XXXVIII.

Narses, Vir gloriosissimus & Præpositus Sacri Palatii Ex Conf. atque Patritius, post Victoriâ Gothicâ, ipsis & eorum Regibus celeritate mirabili conflictu publico superatis atque prostratis, libertate Urbis Romæ ac totius Italiæ restitutâ, Pontem Viæ Salarie usque ad aquam à nefandissimo Totila Tyranno destructum, purgato fluminis alveo in meliorem statum, quam quondam fuerat, renovavit.

‘ In the 38th year of the reign of our most gracious and ever victorious sovereign *Justinian*, *Narses*, governor of the most sacred palace, a nobleman of consular dignity, and of the most eminent virtues, after his signal and sudden defeat of the *Goths*, headed by their king (whereby *Rome* and all *Italy* were rescued from slavery,) cleared the channel of the river, and rebuilt, with improvements, this bridge of the *Via Salaria*, which had been totally demolished to the water’s edge, by the savage tyrant *Totila*.’

Here is another inscription in *Latin* verse to the same purpose.

Palazzo del Pozzo.

The house of *Signior del Pozzo* exhibits a treasure of *Nicholas Poussin's* paintings; among which are the following pieces, viz. the baptism of Christ; the sacraments of confirmation, marriage, and extreme unction; *Rebecca* at the watering-place; the burial of *Phocion*; *Bacchus* and *Ariadne*; some landscapes, and Christ giving the keys of the kingdom of heaven to St. *Peter*.

Palazzo di Rospigliosi.

In the palace of the duke *di Zagarola*, of the family of *Rospigliosi*, which was formerly called *Palazzo de Mazzarini*, are to be seen several pieces in fresco by *Bernardo Castelli*, *Pietro Gobbio*, and *d'Angeli*; *Diana's* bath by *Albano*, and other pictures. The most remarkable apartment belonging to this palace, at present, is the summer-house, which has a view of the *Piazza del Monte cavallo*, where, in the summer evenings, the princess keeps her assemblies. Here are two admirable pillars of red marble with white veins like those so much admired at St. *Januarius's* church

church at *Naples*; the marble statues of *Minerva*, *Faunus*, *Hercules*, *Pallas* with her symbol the owl; a busto of *Nero* with a beard, and a beautiful *basso-relievo* by *Michael Angelo*; two fine flower-pots painted on glass, &c. The paintings are, *Sampson* exerting his last effort on the pillars, and thereby destroying great numbers of the *Philistines*, by *Poussin* or *Domenichino*, king *David's* triumph by the latter, *Andromeda* by *Guido Rheni*, *Adam* and *Eve* amidst an infinite variety of beasts and birds, by *Piola*, *Armida* finding *Rinaldo* asleep by *Albano* or *Baglioni*, and *Armida* in a car in another piece in fresco by *Passignano*. But one of the finest pieces in *Rome*, and which may be looked upon as *Guido Rheni's* masterpiece, is *Aurora* by *Guido*. *Aurora* in a car, drawn by four horses, and guided by the hours. *Giov. Battista Pasquini*, *Frey*, and *Audenaart*, have published copper-plates of this admirable piece. The cavalcade on the *Frise* was painted by *Antonio Tempesta*, and the landscapes by *Paul Bril*.

The *Sachetti* palace in the *Strada Giulia* is well furnished with pictures; among which, are two admirable pieces by *Pietro di Cartona*: one represents the rape of the *Sabines*, and the other the battle of *Arbela*. Here are also a *Venus*, in a reclining posture, by *Titian*, a head by *Albert Durer*; and some *basso-relievo's* and antique statues. Sachetti palace.

The façade of the *Palazzo di Salviati* is a noble piece of architecture. In this palace are also some good paintings by *Caracci*, a *Ganymede* by *Titian*, *Diana* by *Corregio*, the rape of *Europa* by *Albano*, and a considerable number of statues and *basso-relievo's*. Palazzo di Salviati.

The palace of prince *Savelli*, at present, belongs to the *Orsini* family; but of all the fine paintings for which it was once so famous, none are now remaining. In the court are to be seen two beautiful marble *Sarcophagi*, adorned with *basso-relievo's*. Over the entrance is another *basso-relievo* of a gladiator encountering a lion and other wild beasts; the expression very animated, but far surpassed by that admirable piece of sculpture over the door of the hall within the palace, which represents *Marcus Aurelius* receiving the homage of the *Roman* people. It is in the same anti-chamber where stands the celebrated marble statue of *C. Pompilius*. Palazzo Savelli.

In the *Palazzo di Spada* is the famous marble statue of *Pompey the Great*, which is the only one in *Rome* of that hero. Its height is near twelve feet; in one hand is a globe, and the other is expanded, as if he was haranguing the people. It was found in the time of *Julius III.* not far from the place where anciently stood the *Curia Pompeii*. The most remarkable paintings here are, the death of *Adonis* by *Guercino*, the rape of *Helen* by *Guido*, and cardinal *Bernardino Spada*, at full length, by the same; the death of *Lucretia* by *Daniel Tedesco*, the interview between the virgin *Mary* and her cousin *Elizabeth* by *del Sarto*, with several other pieces Palazzo di Spada.

pieces by *Calabrese*, *Piacentino*, *Volterra*, *Taddeo Zuccharo*, and *Fabrizio Chiari*. The best statues in this place are those of *Flora* and *Seneca*.

Palazzo di
Tuscan, or
di Madama.

The duke of *Tuscany*'s palace, near the church of *S. Luigi de' Francesi*, called *Palazzo di Madama*, was built by *Catherine de Medicis* before she came to be queen of *France*; but is remarkable only for its largeness. I shall speak of the *Villa de Medicis* in another place.

Verospi pa-
lace.

The *Verospi* palace contains abundance of fine pictures and statues. Among the latter, in the court, are, *Antoninus Pius*, *M. Aurelius*, *Apollo*, *Hercules* killing the *Hydra*, *Jupiter*, *Diana*, and *Adrian*; on the *Perron* or steps before the door, are, *Bacchus*, *Venus*, &c. and in the apartments, *Næmia* in a sitting posture and weeping over an urn, with a flame issuing out of it; *Minerva*, of alabaster, *Ganymede*, and *Commodus* in the habit of a gladiator; *Olympias*, mother of *Alexander the Great*, asleep, with a serpent twining round her right arm; *Hercules*, *Venus*, a small statue of *Minerva*, the body of which is of touch-stone, but the head, hands, and feet of marble; a lion of brown *Egyptian* marble; some *Egyptian* idols of very curious sort of marble; a beautiful head of *Antinous*, of green *Egyptian* marble; *Julius Cæsar*, of porphyry, the same of green, and *Scipio Africanus* of black *Egyptian* marble; a busto of *Julia* of flowered oriental alabaster; *Alexander the Great* of black *Egyptian* marble, with an oval ground of *Sicilian* jasper; *Otho*, of porphyry; marble busto's of *Augustus*, *Tiberius*, *Trebonianus Gallus*, *Gordianus*, *Cybele*, *Livia Drusilla*, *Antonia*, *Domitia*, *Cornelia Salonina*, *Livia*, *Poltina*, *Venus*, *Adonis*, *Gallienus*, *Philippus*, *Vespasian*, *Adrian*, *Antinous*, *Heliogabalus*; a basso-relievo of a sacrifice; another of *Bacchus* on a throne; some *Serpentine* vases, some oriental alabaster urns, and a fine cabinet of *Lapis Lazuli*. Among other fine paintings here are, *S. Carlo* giving alms by *Calabrese*, *Orpheus* and *Euridice* by *Antonia della Cornia*, and *Susannah* by *Romanelli*; an angel delivering *Peter* out of prison by *Calabrese*; *David* killing *Goliath* by *Borgianni*; several views by *Viviani*; *Christ* driving the buyers and sellers out of the temple by *Manfredi*; landscapes by *Poussin* and *Paul Bril*; the prodigal son by *Calabrese*; and other admirable pieces. On the cieling of the gallery is a fine piece in fresco by *Albani*, representing the sun in the middle of the *Zodiac*, with the various effects of its influence on the earth. This palace is particularly remarkable for the *Galleria Armonica*, in which are four harpsichords on four separate tables; and, to all appearance, without any communication with one another. The largest of the four has several stops; and when the master is going to play upon it, he makes the other three and an organ, accompany it; or only two or one of them, just as the audience pleases. Besides this *Palazzo Verospi*, there is another of the same name, near the *Ghigi* palace, in the *Corso*, not far from *St. Mark's* church. This

Another Ve-
rospi palace,
near St.
Mark's church.

palace well deserves a traveller's notice, as it contains two hundred and fifty marble statues; the most admired among these are, *Julia Paula*, *Minerva*, one of the *Muses*, *Pertinax*, *Apollo*, *Jupiter*, *Ceres*, *Diogenes*, *Antoninus* a very large statue, *Silenus*, a gladiator, and *Ganymede*; several *Egyptian* idols, a *Deus Terminus* of black marble, *Diana* of white, and other statues of oriental alabaster. The busto's are not less numerous, and among these, the most remarkable are those of *Matidia*, *Marciana*, *Livia*, *Plotina*, *Antonia*, *Scipio Africanus* of touchstone; a porphyry bust of *Titus*, of *Augustus* of *Egyptian* marble, and four others of oriental alabaster. Here is also a curious collection of urns of porphyry and other precious stones, with fine *bass-relievo's*, four tables of oriental jasper, six large pillars of *verde antico*, two smaller of porphyry, and an admirable porphyry *sarcophagus*. Admirers of painting will also be here entertained with the works of *Caracci*, *Titian*, *Guercino*, *Guido Rheni*, *Paolo Veronese*, &c.

The *Zeccha*, or Mint, lies behind *St. Peter's*, with this inscription: Zeccha, or
Mint.

Alexander VII. Pont. Max.
Monetariam officinam,
in quâ novo artificio
Præcipitis aquæ impulsu versatis rotis,
Magno temporis operæque compendio,
Nummi affabrè celeriterque signentur,
Publicæ utilitati construxit
Ann. Sal. MDCLXV.

‘ This mint, where, by a water-mill of a new invention money is
‘ coined with more facility, dispatch, and elegance than before, was built
‘ for the public utility by his holiness *Alexander VII.* in the year 1665.’

There is no better money, both for weight and standard, than the Papal coins; but I was particularly pleased with the moral hints in the legends of the *Paoli* and *Half-Paoli*. As for example:

Qui dat pauperi non indigebit. ‘ He that giveth to the poor shall
‘ never want.’

In sudore vultus tui. ‘ In the sweat of thy brows.’

Non Cor apponite. ‘ Set not thy heart upon it.’

Non concupisces argentum. ‘ Covet not money.’

Delicta operit charitas. ‘ Charity covers a multitude of sins.’

Da ne noceat. ‘ Give, lest it should prove hurtful to thee.’

Si affluent nolite cor apponere. ‘ If they abound, set not thy heart upon them.’

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Conservatæ

Conservatæ pereunt. ‘ They perish with keeping.’

Da & accipe. ‘ Give, that thou mayst receive.’

Inopiæ sit supplementum. ‘ Let it be a relief to indigence.’

Egeno Spes. ‘ The hope of the necessitous.’

Elevat Pauperem. ‘ It exalts the low.’

Date & dabitur. ‘ Give, and it shall be given unto you.’

Prudentia pretiosior est argento. ‘ Prudence is more valuable than silver.’

Solatium miseris. ‘ The solace of the afflicted.’

Nocet minùs. Satùs ad nocendum. ‘ It hurts less. Sufficient to do hurt.’

On some of the pieces coined during a conclave is struck a dove, as an emblem of the Holy Ghost, with this legend :

Infunde lumen sensibus. ‘ Inlighten our understandings.’

On others :

Da recta sapere. ‘ Give us a right judgment.’

And the like pious mottoes.

At present, a *Spanish Pistole*, or an old *French Louis-d'or*, is equal to four-and-thirty *Paoli*.

A *Specie-ducate*, = eighteen *Paoli*.

A *Zechino* of *Florence* or *Venice*, = nineteen *Paoli*.

The *Scudo Romano*, or *Roman Crown* *, which is equal to ten *Paoli*, is only an imaginary money, as the pound Sterling in *England*.

The *Scudo in specie* was formerly equal to ten *Paoli* ; but is now raised to ten and a half, and commonly, though improperly, called a *Piafter*.

A *Festoon* is equal to three *Paoli*.

A *Paolo* is divided into ten *Bajocchi*, and a *Bajoccho* into five *Quattrini*.

The *Paoli*, or *Julii*, are so called from the Popes of those names who first introduced such pieces, or caused great quantities of them to be coined.

Here is no such thing as raising and lowering the value of moneys ; for the old pieces are current on the same footing as the new. The coinage is under the direction of a particular commission of five cardinals and some prelates of the *apostolic chamber* ; but this, in the present state of affairs, is an office of no great fatigue.

It is now near a century since the *Hamerani* have been in the highest reputation for cutting dies for medals, &c. They have also invented a varnish, which not only gives a fine gloss to copper coins, but also

Hamerani,
medalists.

* A *Roman crown* is equal to five shillings Sterling.

preserves them. This secret is also known to *Hedlinger* in *Sweden*, *Geyffel* at *Nuremberg*, and *St. Urbain* at *Nancy*. *St. Urbain* so far let me into it, as to assure me it is a powder strewed on the metal, which is afterwards, by fusion, strongly incorporated with the medal; the best varnish is of a deep brown colour. Another composition is used in *France* and *England*; but neither the one nor the other is proof against damp, which is known to prejudice copper; so that all medals made of that metal must be kept in a dry place to retain their lustre. They are cleaned by brushing them with tartar boiled in water. Silver medals are polished with burnt sheep's bones, or *English* whiting. Linseed oil rubbed hot on leaden medals is a good preservative to them. These methods are of the highest utility to medalists who are fond of preserving the impression of a curious piece.

The dies for the Papal coins and medals are kept in the castle of *St. Angelo*; but *Hamerani* can procure the impressions of them. Several of the dies are so old and decayed, as not to bear the force of the pressure, so that the copper must be hot before it is laid under them; but it is thought that *Hamerani* will supply their places with new ones. I shall only add, that in taking impressions from old dyes the properest metals are pewter and lead; and that these medals must be thicker than common coin.

L E T T E R L I I I .

Of the Villa's and Gardens in and near *Rome*.

S I R,

THE warmth of the climate here necessarily renders the inhabitants fond of villa's and gardens, where, in summer, they may retire for the benefit of the fresh air.

As I shall describe these in alphabetical order, the *Villa Aldobrandina*, near *St. Dominic's* church, on *Monte Cavallo*, is the first which offers itself; and, indeed, both for architecture and delightful gardens, claims the preference to most of the *Villa's*. The western front is embellished with several antique *basso-relievo's* in marble. Among the paintings in the apartments are, a *Bacchanalian*, by *Titian*; another, by *Bellino*; queen

*Villa Aldo-
brandina.*

Antique painting in fresco.

Jehanna, by *da Vinci*; *Judith*, by *Titian*; the coronation of the virgin *Mary*, by *Hannibal Caracci*; *Psyche* gazing on a sleeping *Cupid* by the light of a lamp, by the same; the two famous civilians *Bartoli* and *Baldus*, said to be done by *Raphael*; if so, they cannot be originals, those learned persons being prior to *Raphael* by a great many years. Here are also the busto's of *Homer*, *Seneca*, *Marcellus*, and *Virgil*, in marble; the statue of an hermophrodite sitting; a *Faunus*, which is highly valued; *Venus* sitting on a peacock, and two men engaged at the *cæsus*. In the garden are several marble coffins, or chests; but the greatest curiosity is in the summer-house, where an antique piece of painting *in fresco* is to be seen, which is said to have been dug up in 1607, in the *Esquiline* mount, at the place supposed to have been anciently *Mæcenas's* gardens. There is no forming any conjecture when or by whom it was painted: however, it is a good piece, and represents a *Roman* wedding, or a bride led to the bridegroom's bed-chamber. A plate of it may be seen in *Bartoli's Admiranda*, N^o. 61, 62. and in *Misson*, Tom. ii. p. 152.

Villa Barberina.

This *Villa*, at present, belongs to the *Pamfili* family, by a marriage of prince *Camillo Pamfilio*, uncle to pope *Innocent X.* with donna *Olympia Aldobrandina*, aunt to pope *Clement VIII.*

What chiefly recommends the *Villa Barberina alli Bastioni*, is the fine prospect of the city it affords, and its beautiful gardens. Here are some good paintings; particularly a view of the old cathedral of *St. Peter's*, and several porcelain vases, painted by *Raphael*. Near this villa is the bastion, before which the intrepid *Charles of Bourbon* lost his life in 1527.

Villa Benedetti.

The *Benedetti Villa*, near the *Porta di S. Pancratio*, was built by the *Abbé Elpidio Benedetti*, agent for the crown of *France*. In this *Villa*, both the inside and outside of the walls, are covered with proverbs and moral sentences. In the first gallery, even with the ground floor, are the pictures of *French* and *Italian* ladies, namely, the countess *Laura Mareschotti*, *Mesdames Colonna*, *Montespan*, and *Valiere*: however, the inscriptions in this gallery are all pointed against the Fair-sex. Of these the following may serve as a specimen:

*La Donna ride quando puole,
Et piange quando vuole.*

‘ A woman laughs when she can,
‘ but weeps when she pleases.’

*Le Donne quasi tutte
Per parer belle si fanno brutte.*

‘ Most women disfigure themselves
‘ by affecting to appear beautiful.’

*La Donna è come il Cristallo,
S'ella urta da in fallo.*

‘ Women are like crystal; one fall
‘ breaks them both.’

<i>Donna, che parlamenta,</i>	‘ A woman that deliberates is like
<i>E come una piazza mezza persa.</i>	‘ a fort half lost.’
<i>Femina e vento,</i>	‘ Women and the wind are ever
<i>Si cambia in un momento.</i>	‘ changing.

On the window-shutters are to be seen the heads of celebrated *Roman* ladies, as *Martia*, *Julia*, *Aurelia*, *Calpurnia*, *Accia*, *Scribonia*, *Livia*, *Drusilla*, *Æmilia Lepida*, *Messalina*, *Sabina Poppæa*, and several others, with historical inscriptions. One apartment exhibits inscriptions against a court life; another against war; in short, all of them contain useful admonitions of one kind or other, and excite the reader to a virtuous and prudent conduct. I have here transcribed the following lines from among the rest, which may afford you some entertainment:

*Spesso in poveri Alberghi e in picciol tetti,
Frà le calamitadi e trà i disagi
Meglio siaggiongon l'amicizia i petti
Che frà ricchezze invidiose ed agi
De le piene insidie, e di sospetti
Corte Regali e splendidi Palagi,
Ove la carità in tutto è estinta,
Ne si vede amicizia se non finta.*

Ariosto.

‘ The generous glow of friendship warms the breasts
‘ Of humble cottagers and lowly swains,
‘ And brighter burns when adverse fortune frowns,
‘ Athwart the gloom of want and dire distress;
‘ But shuns the pompous glare of splendid courts,
‘ Where envy'd wealth, suspicions, jealousies,
‘ And luxury extinguish ev'ry spark
‘ Of undissembled friendship's cordial love.’

Among the portraits here, are the royal family of *France*, queen *Christina*, and the chevalier *Bernini*. The duke *di Nevers* is the present owner of this instructive palace.

La Villa Borgheze is one of the finest spots in *Italy*; and as *St. Peter's* Villa Borg-
at *Rome* is the most superb church in the world, this *Villa* for beauty, hese.
ornaments, and curiosities may be said to exceed all other country seats
in *Italy*, or elsewhere. It stands at the distance of a quarter of a league
from the *Porta Pinciana*, and is inclosed within a wall of five *Italian*
miles in compass. It is said, that the annual charge only of keeping
this *Villa* in proper order and repair amounts to four thousand *scudi*. It
was built by cardinal *Scipio Borgheze*, nephew to *Paul III.* who has
here

here assembled every elegant and splendid object of curiosity. The garden portal is of *Travertina* stone, and near it is a *basso-relievo* of a *Taurobolium* in marble, and two *Dii Termini*, one supposed to be *Priapus* the god of gardens, the other *Pomona*, both by *Bernini* and his son. Near one of them stands an urn, with this ancient inscription :

*Heriæ Thise Monodiariæ
Ti. Claudii Glapheri
Cheraulicæ Actionicæ & Sebastonicæ
Terrenum Sacratum long. P. X.
Lat. P. X.
In quo condita est fodere noli ne sacrilegium
Committas.*

In the gardens are at least twenty beautiful walks, and all the vista's are terminated by statues, large heads, or dragons spouting water. Here are also several groves and shady walks of oaks, limes, cypress-trees, pines, pomegranate-trees, and *leccii* (an ever-green resembling the laurel;) the espaliers consist of jessamine or orange-trees, myrtle, &c. In other parts of the garden are separate little parks for deer and hares, and a warren for rabbits. Here is also a large canal stocked with swans, and all kinds of aquatic fowls. Over another entrance into this garden are two antique sphynxes of granite. In two large and lofty aviaries, with fountains playing in them, are to be seen all of the known feathered species; and over a door, between these aviaries is a marble head of *Julius Cæsar*. The flower-garden exhibits the most beautiful flowers and remarkable vegetables. On the grand area before the palace are twenty-four stone pedestals, finely carved, for flower-pots, with six ancient statues, namely, those of *Faustina* the younger, *Agrippina*, *Lucilla*, *Julia Soemia* with a goblet, *Ceres*, and *Faustina* the elder with a veil. This house consists of a quadrangle, the four sides of which are embellished with statues and *basso-relievo's*, joined together with such skill and propriety, as if they had been made to be thus placed. The number of statues, &c. being too great for a detail of them, I shall only mention the most remarkable: and these are busto's of *Geta*, *Trajan*, *Adrian*, *Decius*, *Nero*, and *Gordian*; the statues of *Marcus Aurelius*, *Mark Anthony*, *Jupiter*, *Bacchus*, *Leda*, *Apollo*, a priestess of *Bacchus*, *Marius*, and *Scipio Africanus*; a *basso-relievo*, representing the conclusion of the peace betwixt the *Sabines* and *Romans*; an equestrian statue of *Penthesilea* queen of the *Amazons*; the hunting of bears, wild boars, and lions, in three separate *basso-relievo's*; the *Bacchanalian* and other sacrifices; a *Taurobolium*, and a large and most admirable piece of sculpture,
found

found in the *Forum Romanum* of *Curtius* leaping into the chasm, also in *basso-relievo*; an equestrian statue by *Paolo Romano*, and of *Robert Malespina*, general to *Sixtus IV.* The whole circumference of the building is seven hundred and thirty-four *palmi*, each *palm* being equal to nine inches or $\frac{3}{4}$ of a royal *Paris* foot. The double *Perron* or flight of steps, leading to the first floor, is adorned with two *Cornucopia's*, and vases embellished with *basso-relievo's*. In the first court are the marble statues of one of the *Muses*, a *Satyr*, *Jupiter*, *Venus*, *Galba*, and a captive *Parthian* king, in porphyry; the heads of *Julia Augusta*, *Caligula*, *Lollia*, *Paulina*, *M. Aurelius*, and *Domitia*, *Domitian's* wife; *basso-relievo's* of *Hercules's* labours, the story of *Leda*, and the vulture preying on *Prometheus's* liver. The first room one enters into is sixty *palmi* broad, and ninety long, and is adorned with twelve pillars of *Giallo antico*, *Verde antico*, *Granito*, and porphyry, which are above fifteen *palmi* high. On the walls on each side, are fourteen marble busto's, namely, those of *Scipio Africanus*, his illustrious antagonist *Annibal*, and the twelve *Cæsars*. A statue of *Bacchus*, lying upon an antique tomb, in the posture of a river-god, is a masterly piece; as are the marble *basso-relievo's* over the six doors of this apartment, representing the matrimonial ceremonies used by the ancients, the death of *Meleager*, the stories of *Niobe*, *Hector*, *Amphitrite*, and *Prometheus*. Among the paintings here, the most remarkable are, a *Fame* by *d'Arpino*, the *Creation of Adam and Eve* by the same; a resurrection of *Christ*, and *Joseph* with *Potiphar's* wife by *Francesco Civali*; the *Last Judgment* by *Ciampelli*; *Judith* with *Holophernes's* head by *Baglioni*; our first parents under the forbidden tree, and their expulsion out of paradise by *Passignani*; a *Crucifixion* by *Tempesta*; the cavalcade of *Paul* the fifth's taking possession of the *Lateran* cathedral, and the usual parade of the *Turkish* emperor when he rides abroad, both by *Tempesta*; *la festa di Testaccio* by *Maggi*; the *Carosello* or *Carrouzal*, in the time of *Paul V.* in the court of the *Belvedere* in the *Vatican*, by *Acquasparta*; a masquerade, with a triumphal car by *J. Paul* *Scor* a *German*; and the pictures of several horses beautifully spotted.

In the next room is a fine piece, representing *David*, with his sling, marching towards *Goliath*, by *Bernini*; whose busto, cut by himself, is also to be seen here. In this apartment is a celebrated antique statue of *Seneca* expiring in the bath, of black marble. He is represented as a decrepid old man, just fainting, through loss of blood. The expression is exceeding natural, and the colour of the marble give it a more melancholy appearance; but the bason of *African* marble, in which he stands, is a modern work. Here are also the following valuable antiques, viz. a lion of *Alabaſtro Cotognino*, or quince-coloured alabaſter; a she-wolf, of the most beautiful red *Egyptian* marble, with *Romulus* and *Remus*, in white marble;

marble; two vases of oriental alabaster; the heads of *Adrian* and *Marcrinus*; a *basso-relievo* of *Venus* and *Cupid*, said to be the work of *Phidias* or *Praxiteles*, and another of a priestess at an altar; two pillars of *Nero antico*, and two others of *breccia*; the statues of *Diana*, *Apollo*, and *Juno*, the latter of porphyry, with the head, hands, and feet of marble: The humble suppliant attitude of this statue has induced some to imagine it to be *Darius's* queen throwing herself at the feet of *Alexander the Great*. Among the paintings are two capital pictures by *Titian*, one of *Sampson* engaged with the *Philistines*, the other of *Sopbonisba Anguisiola*, with her father and brother; the espousals of *St. Catherine* is by *Perugiano*; the virgin *Mary*, with her divine infant, by *Sodoma*; *St. Jerom* by *Maxiano*; *St. Catharine* of *Sienna* by *d'Arpino*, and the *Venetian Pregadi* by young *Palma*.

In the next apartment are the antique statues of *Bacchus*, *Apollo*, and *Narcissus*, with inscriptions, but of little importance; and *Icarus*, or a *Genius*, and a *Bacchanalian* procession in *basso-relievo*; the busto's of *Brutus* and *Tiberius*; two antique vases of alabaster placed on two pillars of oriental granate twelve *palmi* high; a table of touch-stone ten *palmi* in length and five broad, with a border of yellow *Brocatello di Spagna*, and a small bronze copy of the *Farnesean* bull standing upon it. Here is also a fine piece of painting of *David's* victory over *Goliath* by *Caravaggio*, where the painter himself personates the giant, and his son represents *David*; the picture of *Jerom* is by *Vasari*, *St. George* by *Salviati*, and *John the Baptist* preaching in the wilderness by *Bellino*, or, as others think, by *Pardinone*.

In the next apartment the princess *Borghese* and her soldiers, are painted by *Ferdinand Franz* a *Fleming*; the destruction of *Troy*, with *Æneas* carrying off his father by *Barocci*, and the council of *Trent* by an unknown hand. The *Testa Spaventosa*, or terrible head, to be seen here, of which the *Italians* give such frightful accounts, is fitter for a shew in a fair, than a cabinet of curiosities, it being only a large wooden head, moving and imitating the braying of an ass. Here is a new busto of *S. Carlo Barromeo*, of white alabaster, on a pedestal of red *Egyptian* marble, with the antique busto's of *Augustus*, *Lucius Verus*, *Marcus Aurelius*, *Julia Mæsa*, the younger *Brutus*, and some unknown *Grecian* heroes. The marble statue of *Æneas* carrying his father, is by *Bernini*; and the groupe of the metamorphosis of *Daphne* by the same hand, cannot be exceeded; and though *Bernini* was but eighteen years of age when he made this admirable piece, all connoisseurs agree, that it is not only *Bernini's* best performance, but the noblest piece of sculpture which modern ages have produced. *Bregenti*, in his latin poem on the *Villa Borghesia*, printed at *Rome* in 8vo. 1716, has the following lines concerning this groupe:

Admirable
groupe of the
metamorphosis
of *Daphne*.

Artifici

*Artifici vel cede novo, vel suspice mirum
Saltem opus, ô cælo quondam gratissima tellus,
Omnigenæ fecunda parens virtutis & artis,
Græcia, - - - -*

- ‘ Greece, fam’d for arts and virtue, now must yield
‘ To a new artist, whose creative hand
‘ Has form’d this piece with more than human skill.’

Out of this apartment a door opens into the gallery, which is ninety *palmi* in length, and forty broad. It has four doors, and over them marble *basso-relievo’s* representing the Four Seasons. In the four corners of this gallery stand four porphyry pillars, which are thirteen *palmi* in height. Here are likewise small antique statues of *Nero*, *Pomona*, *Ceres*, and a girl with a duck on her hand; two porphyry tables, each ten *palmi* in length, and four broad; on one of which stands the marble busto of *Paul V.* and on the other of cardinal *Scipio Borghese*, both by *Bernini*. Here are also two ancient urns of alabaster, greatly esteemed, on one of which is this ancient inscription :

*P. Claudius P. F.
Ap. N. Ap. ProN.
Pulcher Q. Quæstor Pr. Augur.*

The two modern porphyry vases are by *Silvio Velletrano*. The two busto’s of *Faustina* the younger, those of *Pallas*, an *Amazon*, a *Grecian* king, *Julia Augusta*, *Plato* and *Ælius Pertinax* are fine antiques: the two last are most remarkable, especially that of *Pertinax*, which, besides its beauty, is extremely scarce. Here are also six marble statues, bigger than the life, of *Bacchus*, *Venus Ericina*, *Venus Victrix*, *Adonis*, *Ceres*, and *Urania*; and lastly, a great number of portraits of eminent men, most of which are by *Padovanino*.

In the adjoining apartment are the following antiques, *viz.* a marble statue of *Diana* with drapery of oriental alabaster or agate, an *Egyptian* woman, *Castor* and *Pollux*, *Hercules Aventinus*, and a curious busto of *Hannibal*; two porphyry pillars nine *palmi* in height; the busto’s of *Caligula*, *Carracalla*, and *Commodus*; a picture of the virgin *Mary* kissing her divine infant, by *Passignani*, another *Madonna* in an *Egyptian* dress, by *Sermonetta*, and a third, with the infant *Jesus* by *Sodoma*.

Another apartment exhibits a groupe of *Faustina*, with her minion *Carinus*, the gladiator, and another gladiator in a fighting posture. The latter is reckoned the very finest piece of sculpture in this superb *Villa*,

and one of the most valuable remains of antiquity. The statuary's name cut on it shews it to be the work of *Agasias*, an *Epheſian*. This admirable ſtatue was diſcovered in the time of *Paul V.* among the ruins of *Nero's* gardens at *Antium*. Here are alſo two pillars of *Breccia*, each twelve *palmi* high, and two of porphyry, fluted, eleven *palmi* high; a table of inlaid gems eight *palmi* long, and five broad; a moſt beautiful touch-ſtone *baffo-relievo* on a ground of *Lapis Lazuli*, representing the *Bacchanalia* by *Giov. Francesco Fiamingo*; the buſto's of *Berenice*, *Livia Auguſta*, *Annia Fauſtina*, and *Lucius Verus*. Among the paintings are, the ſtory of *Actæon*, a capital piece, by *Bernardino Ceſare*, a ſorcerers by *Doſi di Ferrara*; *Hercules* killing *Anteus*, by *Lanfranchi*; the nativity of Chriſt by *Baffano*, and a porphyry buſto of our Saviour by *Michael Angelo*.

The next apartment contains the ſtatues of two *Moors* of touch-ſtone, with a drapery of flowered alabaſter; likewise two braſs ſtatues, with a drapery of flowered alabaſter; the buſto of *Livia Auguſta*, a *Greek* king, *Geta*, and a prieſteſs of *Ceres*; a large table of touch-ſtone, a bronze buſto of *Gregory XV.* the reſurrection of Chriſt painted by *Graſſagnino*, a *Pietà* and *Gregory the Great* by *Taddeo Zuccari*.

In the laſt chamber of the ground floor, betwixt two pillars of black marble, each ten feet high, is a large ſtatue of *Agrippina* or *Julia Mam-mæa*, mother to *Alexander Severus*; and likewise a *Roman* conſul, with a celebrated ſtatue of *Faunus* with *Bacchus*, when a child, in his arms; the buſto's of *Veſpaſian*, *Adrian*, *Lucius Verus*, &c. a black marble table nine *palmi* long and four broad, with a bronze horſe (copied from that ſent to *France* by *Daniel de Volterra*) upon it. Betwixt two other pillars of black marble, exactly reſembling thoſe oppoſite to them, is a ſtatue of *Venus*, a ſmall antique piece. Among the paintings are, a large picture of a *Fair* by *Baffano*, our Saviour, with the two diſciples on the road to *Emaus* by *Scarcelino*; a capital piece of the battle between the *Romans* and the *Veji* and *Fidenates* by *Gioſeppe d'Arpino*, &c.

In the gallery of the ſecond floor, are two pillars of variegated marble, and two of a yellowiſh marble called *Breccia*, ſtanding in the four corners, and the ſtatues of *Flora*, *Ceres*, *Mercury*, *Claudius Druſus*, *Marcus Aurelius*, a ſleeping nymph, a *Naiad*, *Venus*, *Bacchus*, a wounded gladiator, and two *Fauni*; a marble groupe of a goat and a *Faunus* handing a cup to a ſatyr, and the heads of a ſea-horſe and an elephant, of marble; the buſto's of *Licinius Valerianus*, *Apollo Thyanæus*, a *Grecian* lady, *Marcus Aurelius*, *Auguſtus*, *Cleopatra*, &c. a large antique vaſe of alabaſter, adorned with *baffo-relievo's*, a porphyry oval table ten *palmi* long, and four in its greateſt diameter, with *Pegasus* ſtanding upon it. Here are alſo *Venus* and *Vulcan* painted in *frefco* by *Giulio Romano*, and the four *Seasons* over the four doors by *F. Fiamingo*; the eleven moſt famous

famous rivers in the world, and the assembly of the gods on the cieling, are both by the cavalier *Lanfranco*.

In the next apartment is to be seen a small statue of *Julia Augusta*, with this short inscription :

J. Aug. D. A. V. Ti. Imp. M.

Other curiosities in this room are, a groupe of *Faustina*, with her favourite gladiator, and *Cupid* ; the statue of *Pallas*, four *Egyptian* idols, two of bronze, and two of *Egyptian* marble ; a *Cupid* in a suppliant posture, a small brass statue of *Augustus*, with a globe in his hand ; the statue of *Belifarius*, or rather of *Diogenes*, a small bronze *Centaur*, a small groupe of *Hercules* encountering a lion, and an ox in black marble. The paintings are, a portrait of a *Sultana*, named *Rosa*, celebrated for her beauty, a *Venus* by *d'Arpino* ; and several grotesque pieces by *Scipio Gaetano* and *Padovanino*.

The hermaphrodite, which gives a name to the next apartment, is an antique piece, and justly admired : it was found in digging the foundation of the church of *S. Maria della Vittoria*, where formerly were the *Salustian* gardens ; the hands and legs are particularly admired : the marble matrafs, on which this statue lies, is a beautiful modern addition by *Bernini*. Here is also a small statue of *Venus* lamenting her rashness in clipping *Cupid's* wings, and another of the same goddess coming out of a bath ; a table of touch-stone, nine *palmi* long, and four broad ; a busto of *Antonina* of bronze, and those of *Faustina* the mother of *Ottacilla*, *Gordian*, and *Decius Valerianus*, of marble. The story of *Susannah* is here painted by *Salviati*, and *Venus* and *Cupid*, together with a satyr on a touch-stone ground, by *Titian*.

In the third apartment stands a curious antique statue of an *Egyptian* woman, the body is of black marble, and the head, hands, and feet of bronze. Here are also the following antiques, *viz.* a groupe of *Bacchus* and *Silenus*, *Bacchus* with a little satyr on his shoulders ; a sea nymph with a shell in her hand, *Venus*, *Silenus*, and *Bacchus* ; the heads of *Trajan*, *Galba*, *Livia*, *Berenice*, and *Helen* in a *basso-relievo*, on the chimney-piece. The portraits of the prince and princess of *Borghese* are by *Ferdinand Franz*, besides several other pictures by *Gaetano*.

The fourth apartment is adorned with a small statue of *Harpocrates*, a table of *Brocadello*, with a small groupe of the *Centaur Nessus* carrying off *Dejanira* ; a looking-glass, with a frame five *palmi* long and three broad, made of flowered alabaster, jasper, *Lapis Lazuli*, and other precious stones, *Cupid*, a statue of *Niobe*, by some supposed to be a *Sibyl* ;

a celebrated antique *Centaur*, with a *Cupid* riding on his back ; the busto's of *Gordian*, *Julia Mæsa*, *Nero*, and *Alexander Severus*.

In another apartment is a marble statue of *Nero*, when young, in a consular habit, and with a golden *Bulla* about his neck ; the other statue in the *Pretexta* is *Vespasian* : betwixt these statues stands a fine table of alabaster : close to a *Chinese* bed in this room, are two *Corinthian* pillars by *Michael Angelo*, and a bronze *basso-relievo* of *Alexander the Great* ; the statues of two *Fauni*, and a *Morpheus* of touch-stone by *Algardi* ; the heads of the consuls *Lucius Vitellius* and *Florianus* ; a fine porphyry basin ; *Diana* painted by *Lorenzino di Bologna* ; our Saviour, with the virgin *Mary* ; and *St. John*, by *Passignano*.

In the next room are the heads of *Livia Augusta* veiled, and a priestess of *Cybele* ; a modern statue of a female *Moor*, with white drapery, and a child ; the three *Graces*, cut out of a single block of marble ; *Cneius Martius* pulling the thorn out of his foot, a marble copy ; two slaves, one lamenting his servitude, and the other rejoicing at the recovery of his liberty, emblematically expressed by a bird perched on his head ; and a small groupe of a satyr drawing a thorn out of the foot of a *Faunus*. On a table of alabaster are two crabs of gilt bronze, and a petrified *Fungus* ; a soldier shewing the bloody robe of *Pompey the Great* to *Julia* his widow, over the door was painted by *Gentileschi*, the battle of *Constantine the Great* against *Maxentius* by *d'Arpino*, and the four landscapes by *Francesco Bolognese*.

Another apartment contains the portraits of near seventy Beauties of different nations, painted by *Scipio Gaetano* and *Padovanino* ; a marble busto of cardinal *Borghese* by *Bernini*, entirely worthy of that admirable hand, and a small *Centaur*.

Next to this apartment is a cabinet full of valuable small pictures : The most distinguished among them are the virgin *Mary*, with an angel bringing her a basin of fruit by *Guido Rheni* ; God the father by *d'Arpino* ; *John the Baptist* by *Leonardo da Vinci* ; the three wise men of the east by *Albert Durer* ; a *Madonna*, with the divine infant by *Andrea del Sarto*, and *Curtius* leaping into the chasm, painted on a plate of silver, gilt.

The next apartment is also adorned with several small pictures ; among which, are, our Saviour in his agonies on the mount of *Olives* by *Paolo Veronese*, Christ driving the buyers and sellers out of the temple by *Marcello Venusti* ; *St. Francis* by *Muziano da Brescia* ; *Joseph* sold to the *Ishmaelites* by *Raphael* ; *Apollo*, with the *Muses*, by *Gaetano*, and a flower-piece by *Maria de' Fiori*. Here are two pieces of *Florentine* mosaic, or inlaid gems, one representing the intended sacrifice of *Isaac*, the other, the return of the spies from the promised land ; a piece of alabaster, naturally representing a city, without the assistance of art, and two birds in mosaic

work by *Giacomo Provenziale*; four beautiful small tables of touch-stone, with abundance of other curiosities. These two apartments, last mentioned, are not readily shewn, especially to a numerous company; a foreigner's servant having, some years ago, clandestinely carried off a small original picture, which, however, was recovered again.

On the stair-case, near the gallery, is a groupe of *Hercules*, when a child, strangling two serpents with his hands, and a *Faunus*; with the busto's of *Medusa*, *Brutus*, *Faustina*, and *Crispina*, all antiques.

The avenues about the house are adorned with the statues of *Augustus*, *Commodus*, *Lucius Verus*, *Galba*, *Claudius*, *Perseus*, *Narcissus*, several gladiators, *Sphinx's* and *Dii Termini*; a great number of busto's, several pyramids and obelisks of granate, &c.

Near the wine-cellar is a delightful grotto, and in it a table three and twenty *palmi* in length and eight broad, of one piece of white marble inlaid with *Brocatello*. Grotto.

Within the court of the garden pavillion, one sees a surprising variety of water-works, caused by applying several water and pneumatic engines to one fountain, exhibiting a shower of rain and hail, a mizling rain, the sun, a mist, a *hedge-hog*, &c. Here is another grotto also, with variety of water-works, which are supplied by the aqueduct, from the *Fontana di Trevi*, that runs through this charming *Villa*. Curious water-works.

I am persuaded you will not be displeased, that I have transcribed the following regulations relating to the garden of the *Villa Borgheſe*.

Villæ Burgheſiæ Pincianæ
Cuſtos hæc edico :
Quiſquis es, ſi liber,
Legum compedes ne hîc timeas,
Ito quò voles, carpito quæ voles,
Abito, quando voles.
Exteris magis hæc parantur quam hero,
In aureo Seculo, ubi cuncta aurea
Temporum ſecuritas fecit,
Ferreas leges præfigere herus vetat :
Sit hic amico pro lege honeſta voluntas.
Verùm ſi quis dolo malo
Lubens ſciens
Aureas Urbanitatis leges fregerit,
Caveat ne ſibi
Tefferam amicitie ſubiratus Villicus
advorſum frangat.

‘ I, the keeper of the *Villa Borgheſe*, give notice, that whoever thou art, if thou art free, thou needeſt not fear any ſhackles of the law ſhould reſtrain thee here : go where thou wilt, gather what thou pleaſeſt, and ſtay or go when it is agreeable to thee. All thou ſeeſt is rather for the entertainment of ſtrangers than of the owner ; who, mindful of the in-eſtimable freedom of the golden age, baniſhes from theſe tranquil manſions the rigid laws invented in the iron age : let good manners be the only law to be obſerved here. But ſhouldeſt thou wantonly and deliberately break the golden rule that good-breeding dictates, beware leſt the provoked gardener ſhould alſo break through the bounds of civility and friendſhip.’

Villa Caſali. Among the fine ſtatues in the cavaliere *Caſali*’s *Villa*, on the *Monte Cælio*, are a ſmall antique *Venus*, with a drapery from the waſt downwards, in the ſame attitude with the *Venus de Medicis*, and *Julia Mæſa*, the mother of *Julia Scæmia*, and grandmother of *Heliogabalus* ; this ſtatue was at firſt deſigned for the goddeſs of *Chaſtity*, on which account it has a veil on, and holes round the head, in order to fix a glory or radiant crown ; and, with a child in its arms, it might very well paſs for the virgin *Mary*. The other moſt remarkable ſtatues to be ſeen here, are, *Mercury*, *Antinous*, and a mutilated *Juno* without a head, but the drapery is greatly admired *.

La Villa Ceſi. The *Villa Ceſi* in the *Via Flaminia*, belongs at preſent to the duke *d’Aquaſparta*, but affords nothing very remarkable, except a ſtatue of the city of *Rome* triumphing over the *Dacians*, in a ſitting poſture, with two captive kings ; and two or three lions cut in *Egyptian* marble.

Villa Corſini. The *Villa Corſini*, before *St. Pancrace*’s gate, yields a charming proſpect, and is adorned with fine paintings, and a very elegant garden.

Villa Coſtaguti. At the marquis *Coſtaguti*’s *Villa*, near the *Porta Pia*, are no leſs than forty-three different water-works but they are but meanly contrived, and ſeem very puerile. However, the *Villa* is worth ſeeing, on account of the ſtatues of *Adonis*, *Trajan*, *Marcus Aurelius*, *Æſculapius*, *Hercules*, *Geta*, *Flora*, &c. Here are alſo ſeveral pieces of painting by *Guido Rheni*, *Titian*, *Tempeſta*, *Lanfranchi*, *Guercino*, and *d’Arpino* ; among which the diſcovery of *Truth* by *Time* is accounted the moſt valuable.

The Farnefe gardens. The *Farnefe* gardens include the greateſt part of mount *Palatine*, and the grand entrance into them is from the *Campo Vaccino*. At the bottom of the *Perron* or ſteps, are beautiful antique ſtatues of *Julia Auguſta*, and one of the *Muſes*, two of *Mercury*, *Meleager*, and a *Gladiator*. At the top of the ſteps, in the grotto, is a beautiful fountain, and the ſtatues of *Apollo*, *Mammæa*, *Plotina*, *Æſculapius*, *Marcus Aurelius*, *Commo-*

* See *Richardſon*’s treatiſe on painting and ſculpture.

dus, and *Lucius Verus*. Here are also two statues of captive kings in chains, that of *Poppæa*, *Nero's* empress, with a countenance over-clouded with grief, which is finely expressed; *Otacilla*, *Faustina*, and *Livia Augustus's* empress. Many of these antiques, with other fine pieces of marble, and *basso-relievo's* were taken out of *Vespasian's* amphitheatre, by order of *Paul III.* who was of the *Farnese* family. In the year 1721, a ^{Augustus's} discovery was made here of *Augustus's* baths, or at least those of the *Au-baths.* *gustan* family, with a superb *façade* entire and without damage; but this, together with other curiosities dug up at the same time, was, during the session of a conclave, carried away to *Parma**. The search after remains of antiquity is vigorously carried on here, and their pains are not only rewarded with porphyry, *Serpentine*, *Giallo antico*, and other curious sorts of marble, but with several entire statues and pillars; for, indeed, few spots can be more promising than this, the imperial palace having formerly stood here. Several statues of *Venus* have been brought to light from among the ruins of *Nero's* baths, as it is supposed; and a few years ago four hundred of that emperor's coins were dug up in the *Sala Neronis*. As they are now digging in search of antiquities, the upper part of the garden exhibits a confused scene of fragments of pillars, *basso-relievo's* and statues of oriental granate, alabaster, porphyry, &c. Here is a pompous inscription, which was set up in the year 1726, in honour of the duke of *Parma* for his fine taste, and liberality, in embellishing these gardens. On the declivity of the hill, towards *St. Theodore's* church, several very lofty cypress trees have been planted, which have a fine effect. In the vaults are deposited the several parts of the superb triumphal arch, which, on a new pope's taking possession of the *Lateran* church, is erected before these gardens. Nothing can be more grand, than the view from this hill, of so many noble ruins, as the temples of *Janus*, of *Romulus* and *Remus*, the *Circus Maximus*, the *Rostræ*, the *Capitol*, the temples of *Vesta* and *Peace*; and beyond these the *Campus Vaccinus*, which fills the mind with a pleasing melancholy. Formerly the weekly meeting of the *Arcadians* was held in these gardens, and the rules and orders of that academy are still to be seen here cut on marble; but at present they meet in the *Villa Giustiniani*, on mount *Aventine*, not far from *St. Sabina's* church. The *Arcadian* academy was established for the improvement of poetry: *Latin* and *Italian* poems being here recited and criticized; and from a division among the members, sprung the *Academia de' Quirini*.

How happily several members of the *Arcadian* academy have succeeded, may be seen in their lives; of which a very elegant and judi-

* Plates of this *façade*, and of the cieling-pieces, painted in *fresco* in some of the rooms, are to be seen in *Montfaucon's* antiquities.

cious account has been published, which is a work well worth the perusal of all lovers of polite literature: but the great number of these societies (there being scarce a city in all *Italy* without one or more) has had a very ill effect on their reputation, being thus grown too common, and sunk in the public esteem; and consequently their memoirs and performances not always becoming a learned academy. The *Italian* language, however, is greatly indebted to the *Accademia della Crusca* at *Florence*.

Villa Ghigi.

In prince *Ghigi's* garden in the *Via Felice*, on the *Viminal* mount, are to be seen a great variety of fountains and water-works, but not kept in good order: some of the latter are contrived to put tricks upon strangers. The collection of curiosities are deposited in a particular apartment, and consists chiefly of arms and weapons used by different nations; among which are the carbines presented by the emperor to the constable *Colonna*, and given by the latter to this family. They are inlaid with gold, and studded with *Bohemian* granate, and are valued at three thousand *scudi*, or crowns. In this museum are also a musket with a silver barrel, another, which, with once loading, may be fired twenty times, and several *Turkish* standards and horse-tails, the skin of a *Turk*, and *Indian* hammocs made of the rind of a tree; an apron of peacock's feathers, being the modesty-piece of an *Indian* lady, and a shirt, with several sentences of the *Alcoran* woven in it, worn by some superstitious *Turks* as an amulet in battle; the mummy of an *Egyptian* queen, brought hither at the expence of four thousand crowns; a snake eleven feet long and two spans thick, found in the *Campania di Roma*, &c.

Antiquities.

The remarkable antiquities here, are, a bronze *Diana*, with three faces, and a *Priapus Sonorus*, a very obscene idol worshipped by married women among the ancient *Romans*; a golden antique *bullæ*, worn as a mark of nobility, with CATVLLVS on it in raised letters; the three *Parcæ*, or Fates, in bronze; a tripod used in ancient sacrifices, some unknown idols, and ancient footstools of inlaid work; a very small marble head of *Commodus*, on an agate pedestal; a small *lapis lazuli* busto of a king, a head of *Trajan*; and, which is the most valuable curiosity belonging to the palace, a busto of *Adrian*, of red jasper, a most beautiful gem, with deep red spots on a green ground, &c. The small silver coin shewn here as one of those which *Judas* received for his treachery, with a head in *relievo* and on the reverse a flower, is very probably a *Rhodian*, or *Parthian* piece. A silver shekel likewise seen here, is about the bigness of a specie dollar. Here are also the following curiosities: a beautiful *basso-relievo* of the nativity of Christ, on marble, with a border of jewels, and another exquisite *basso-relievo* of a battle, in ivory; a pretty piece of sculpture, in wood, representing a shepherd

shepherd his flock, and *Cupid* over him; and several medals and *cameo's*; the armour and horse-furniture of the unfortunate *Frangipani*, beheaded at *Vienna*; a busto of *Alexander VIII.* of the *Chigi* family by *Bernini*, and *Pius* the second's ring, set with a very fine ruby.

Among the paintings are to be seen a portrait of *Pius V.* by *Carlo Maratti* the battle of the giants against the gods by *Brandi*, *Venus* by *Padovanino*, two perspective views by *Cadazza*, a copy of *Titian's* martyrdom of *St. Peter*, and a dead Christ by *Albert Durer*.

The *Villa* of *Julius III.* without the *Porta del Popolo*, at present belongs to the apostolic chamber, and is the place where foreign ambassadors alight when they make their public entry. It was built by the celebrated *Vignola*, who liked the design so well, that he has given a plate of it in his book of architecture. In the portico are seven antique bronze heads. The gallery in the front of the palace is painted with festoons, &c. by *Raphael*. La Villa del Papa Giulio III.

The *Villa Giustiniani* stands on a pleasant hill facing the *Porta del Popolo*. Among other remains of antiquity, here is a very large marble statue of the emperor *Justinian*, from whom this family would be thought to have descended; and likewise the *Palmyrean* inscription, *Diis Malacbelis*, &c. which has already proved a matter of great perplexity to several profound antiquarians. I cannot omit also the following epitaph to be seen here: Villa Giustiniani.

Hic sita est AMYMONE MARCI, optima & pulcherrima, Lanifica, Pia, Pudica, Frugi, Casta, domifeda.

' Here lies *Amymone* [the wife] of *Marcus*, a woman of great beauty and goodness, pious, chaste, modest, industrious, and frugal, who seldom wandered from home, or neglected her domestic affairs.'

Some of the statues have been removed to the *Giustinian* gardens on mount *Cælio*.

The *Villa Ludovisa*, on mount *Pincio*, is now in the possession of prince *Piombino*. The vista's in the gardens are very beautiful, and adorned with statues, vases, and *basso-relievo's*. Twenty-four large urns are placed round the palace, in the form of an amphitheatre; but there is no getting a sight of the apartments, for which some frivolous excuses are made by the servants. Villa Ludovisa.

The *Villa Mattei nel Monte Celio alla Navicella* owes most of its splendor to the duke *Ciriaco Mattei*, who left six thousand *scudi* a year for repairs and improvements to be made in this *Villa*, besides those he made in his life-time. In the grand avenue facing the house are above seventy small

stone coffins or tombs, and urns, with inscriptions ; two of which, at the front of the house, are very large, being near six feet high, and of a circumference in proportion. Neither the fountains nor the statues on them are of any great beauty. The labyrinth is but mean, and had formerly a stone in the center, with a ridiculous distich engraven on it, which has been prudently removed.

In the theatre, as it is called, is a granate obelisk (consisting of two pieces joined together) which is thirty-six *palmi* high. It formerly stood in the *Campus Martius*, and towards the top is embellished with several *Egyptian* hieroglyphics. Here is likewise a large busto of *Egyptian* marble, about which, as in many other articles, the antiquarians cannot agree. *De Seine* will have this busto to be designed for *Jupiter Ammon*, *Ficoroni* asserts it to be *Alexander the Great*, and *Montfaucon* is no less positive of its being the head of *Serapis*. A large stone tomb, or bathing-vessel, with a *basso-relievo* of the nine Muses and two male figures is to be seen here : the length of it is ten, the breadth four, and the depth about five *palmi*. That it is a sarcophagus is concluded chiefly from this inscription said to be legible on it :

Pinarius Panteros Oppiæ Lubæ Mirsinæ.

Though I could make out no such words. This vessel served *Filippo Neri* more than once for a pulpit. In another part of the garden is a large pillar of oriental granate, with a bronze eagle crowned on the top, which is the *Mattei* arms. Near this *Villa* are the ruins of the *Claudian* aqueduct, which still shew what a noble work it must have been when entire.

In the portico of the house are two small porphyry statues, and a busto of *Nero* ; and in the first apartment a masterly groupe of *Apollo* fleeing *Marsyas* by *Olivieri Romano*, antique statues of *Marcus Aurelius*, *Brutus*, *Plenty*, *Antoninus Pius*, *Commodus* on horseback, and *Hercules*-like, with a lion's skin thrown over his shoulders, and *Seneca* ; a bronze horse cast by *Pollajuolo*, a curious busto of *Penthesilea* queen of the *Amazons*, *Jupiter Ammon* of *Egyptian* marble, and another *Antoninus Pius*.

In the second apartment the most attracting objects are, the ancient statues of *Antinous*, of *Venus* coming out of a bath, a satyr drawing a thorn out of *Silenus*'s foot, *Ceres*, *Silenus* riding on an ass, and Friendship in the figure of a beautiful naked woman, pointing at an incision in her breast, as an emblem of candour ; this piece is the work of the above-mentioned *Olivieri Romano*, and is bigger than the life. It was a present from *Virginio Ursini* to *Cyriaco Mattei*, as appears from the inscription :

Virginus.

Virginus Ursinus Cyriaco Matthæjo.

Amicitia Monum.

Statuere illustrius me ipsâ Amicitia non potuit.

M. D. C. V.

‘ The Memorial of the friendship of *Virginio Ursini* for *Cyriaco Mattei*; and a nobler monument than this friendship itself could not erect.’
‘ 1605.’

Here are also three sleeping *Amorini*, or *Cupids*, cut out of one block; *Plotina*, *Adrian’s* empress, whose head is extremely admired; two pillars of *nero giallo antico*, and two of *nero bianco*; a fine table of green porphyry, and a noble antique eagle of white marble.

In the third room are, a very curious table of inlaid gems, a view of *Constantinople* drawn with a pen, a very curious groupe of the busto’s of *Brutus* and *Portia*, the busto’s of *Marinus* and *Ælius Cæsar*, and two large heads masked.

The fourth apartment contains the statue of *Lucius Verus* of a very extraordinary kind of marble, a busto of *Tiberius*, two fine pillars of green marble, and a head of *Cicero*, accounted the best likeness extant of that great orator; though the nose, the lips, and the chin have evidently been supplied by a more skilful but later hand. Here are also the statues of *Ceres*, *Agrippina*, an ancient monument with an inscription, and a large vase of oriental alabaster, or *African* marble.

The fifth apartment exhibits a busto of *Serapis* of a sort of touchstone; antique busto’s of *Marcus Aurelius*, with a vase on his head, of *Lucius Verus*, *Antoninus Pius*, *Adrian*, *Geta*, *Lucilla*, *Faustina*, and *Caracalla*; a large statue of *Lucius Verus*, another of *Andromeda*, an equestrian statue of *Adrian*, and the head of a *Colossus*, which in proportion must have been sixty-four feet high, for this head is eight feet at least.

But the most curious piece in this *Villa*, if not the finest antique statue in all *Italy*, is that of *Faustina*, or rather *Livia Augusta*. This statue has a blooming countenance, full of majesty and mildness, and is in all its parts unexceptionable. On the outside of the house is also an excellent statue of *Julius Cæsar*, in a consular habit, assisting at a sacrifice.

*Remarkable
statue of Fau-
stina or Livia.*

The *Monte Pincio* (formerly *Colle degl’ Horti*) is so called from a palace on it belonging to the senator *Pincio*; but its ancient name was *Mons Collatinus*, and at present, from a church built upon it, some call it *Monte della Trinità*. One of the principal ornaments of this hill is the *Villa Medica*, or the great duke of *Tuscany’s* palace; but this fine seat is

Villa Medica.

not kept in a manner becoming its owner. On the door is shewn the mark of a cannon-ball shot from the castle of St. *Angelo* by queen *Christina*. The first room contains eighteen fine antique pillars, of which four are of *verde antico*, two of *alabaſtro cotognino*, and two of *breccia*; a groupe of a ſatyr teaching a youth, probably *Bacchus*; four ſtatues of that god, two ſons of *Niobe*, and a ſorcereſs on a ſea-horſe in white marble; the buſto's of *Livia*, *Tullia*, *Julia* (*Titus's* conſort) *Martiana*, *Seneca*, *Lucius Verus*, *Vitellius*, and two of *Antoninus Pius*, one of which is a maſterly piece.

In the ſecond apartment is an admirable ſtatue of *Apollo*, of which it is ſufficient to ſay, that ſome have equalled it to the *Belvedere Antinous* and the *Venus of Medicis*. The two other ſtatues of *Apollo* to be ſeen here in the ſame attitude, are not comparable to it. *Marsyas* bound to a tree is alſo a very valuable antique; here are likewiſe two beautiful ſtatues of *Venus*, one kneeling, and the other, which is the more modern of the two, ſtanding erect on a ſhell; antique ſtatues of *Ganymede*, *Cupid*, *Faunus*, *Hercules*, and a good ancient copy of the *Farnesian Hercules*; a table of gems in *Florentine-work*, ten *palmi* long, and ſix broad, with an oval of flowered alabaſter in the center. The deſigns on a table inlaid with cryſtal are indeed attributed to *Michael Angelo*, but are certainly the work of a meaner hand, and no more his than the celeftial globe in the adjoining room, which is likewiſe ſaid to be made by that artiſt. The paintings to be ſeen here are, Chriſt led to his crucifixion, by *Gaetano*; the virgin *Mary* with the child *Jeſus*, St. *John* and St. *Joſeph*, by *Titian*; and ſeveral other pieces by *del Sarto*, *Baſſano*, and *Tempeſta*. Here are alſo the marble buſto's of *Petronia*, *Sabina*, *Plotina*, and *Leo XI.* who was of the houſe of *Medicis*.

In the third room, beſides the celeftial globe mentioned above, are two tables of flowered alabaſter, and another of alabaſter and inlaid *Florence-work*. This and the next apartment are adorned with ſeventy-two portraits of eminent perſonages of ſeveral nations. Over the door ſtands a marble head of *Jupiter Ammon*; and above it the ſea engagement at *Lepanto*, painted by *Tempeſta*.

In the colonade before the garden are, four noble pillars of *Cipolino*, and ſome others of oriental alabaſter; a marble vaſe five or ſix feet high, adorned with a *baſſo-relievo* of the ſacrifice of *Iphigenia*, and the ſtatues of ſix *Sabine* matrons, one of which is a maſterly piece. The front of the houſe towards the garden is decorated with ſeveral *baſſo-relievo's* repreſenting *Hercules* fighting with a lion, ſacrifices of ſeveral kinds, and with forty ſtatues and buſto's. On the ſteps ſtand two lions; that on the left-hand as you come from the houſe is the beſt, though a modern

piece; one of the fore-feet rests on a red and white marble ball, and under it are these words:

Opus Flaminius Vaccæ Romani.

‘The work of *Flaminius Vacca*, a native of *Rome*.’

Here are also the statues of *Silenus*, with *Bacchus* or *Saturn*; of *Mercury*, and *Mars*, or a gladiator, all three by a modern hand, and of bronze; three kings, of porphyry; and farther up, near the garden, a fourth of the same stone. In the garden is a remarkable statue of *Venus*, upon a fountain, and in another place a statue of *Rome* triumphant, in a sitting posture; two large vases of oriental granate, which formerly belonged to *Titus*’s baths, and were placed here by cardinal *Alexander de Medecis*; two large masked heads by *Michael Angelo*, and an obelisk of *Egyptian* marble, embellished with hieroglyphics: but the finest piece of all is a dying *Cleopatra*, which is an exquisite statue about three times as large as the life, with a viper twisting itself round her arm; it exactly resembles that in the *Vatican*. According to *Plutarch*, such an image of *Cleopatra* was the most distinguished part of *Augustus*’s triumphal procession*; that image was probably the original, of which this statue is a copy.

On the other side of the garden is a groupe of *Niobe* with her children, and *Diana* and *Apollo* shooting arrows at them. The number of figures in this groupe are fifteen, besides a horse standing upon a rock. The whole is cut in marble, and one of *Niobe*’s sons is of *Parian* marble. Her daughter endeavours to shelter herself behind her mother; but none of these figures have escaped the injuries of time. Most of them are as big as the life, and *Niobe* is much bigger: they were dug up without *St. John*’s gate, together with the gladiators now in the *Tribuna* at *Florence*. *Pliny*, in his *Hist. Nat. lib. xxxvi. c. 5.* says, that it was not known whether the groupe of *Niobe* and her children in the temple of *Apollo Sorianus* at *Rome* was the work of *Praxiteles* or *Scopas*; but there is no certainty that this *Niobe* in the *Villa Medica* is the original mentioned by *Pliny*, and much less is the skill of *Praxiteles* or *Scopas* to be judged of by this performance. And though *Pliny* had been more particular in his description, and the *Niobe* of *Medicis* had corresponded with it, this would not absolutely decide the point; many copies being made by the ancients from one admired original, and at present not distinguishable from

Groupe of
Niobe.

* *Cap. 109. In triumpho Cleopatæ imago, & anguis brachio inbærentis illata est.* ‘In the triumphal procession was carried a statue of *Cleopatra*, with a viper fastened on her arm.’

it. The poetical fable of *Niobe* is related in the sixth book of *Ovid's Metamorphosis*.

Villa Montalta or Negroni.

The *Villa Montalta*, planned by *Sixtus V.* when cardinal, has lost a great deal of its beauty since it was sold in the year 1696, to cardinal *Negroni*: however, the garden still affords some good walks, and a few water-works. Near the great canal is an elegant fountain, by *Bernini*, adorned with an image of *Neptune*, standing betwixt *Apollo* and *Mercury*. Round the court of this house, which stands in the middle of the garden, are several ancient earthen urns; and near the entrance are two statues of *Marcellus* and *Marius* sitting on *Sellis Curulibus* or ivory chairs, which, according to a *Greek* inscription, still legible, were cut by *Apollonius*. Of the antiques in the apartments, the most remarkable are, the goddess *Nænia* in marble, and the busto's of *Geta*, *Severus*, *Drusus*, &c.

Villa Pamfili.

Prince *Pamfili's Villa* (which is also called *Belrespiro*) on mount *Janiculus*, without the *Porta Aurelia*, is one of the finest *Villa's* near *Rome*, and particularly pleasant in winter; its walks, groves, and avenues consisting entirely of ever-greens. Here is a mall four hundred and sixty common paces in length, a spacious open lawn for *Carousels*, and a plantation of pine-trees, designed as a shelter for deer. In a round area before the north side of the palace, stand the busto's of the twelve *Cæsars*, with an antique *basso-relievo* under each of them; the water which play from the wall against every one of these busto's gives this place a delightful freshness in sultry weather. The flower-garden is exposed to the south; and at the end of it is a large fish-pond: it is also adorned with the statue of *Alexander the Great*, and several curious antique pieces of sculpture. Among these are, the heads of *Nerva* and *Tullia*, the statue of an *Hermaphrodite*, and the tomb of *Diadumenianus*, a son of the emperor *Severus Maximus*: some of these have been given away from this palace to the *Albani* family, besides several fine paintings carried from this, in order to embellish the *Pamfili* palace within the city; however, a curious eye may still meet with variety of entertainment here.

The outside of the palace is adorned with *basso-relievo's*, busts, and statues; particularly the busto's of *Vitellius* and *Claudius* over the grand entrance. In the first apartment are; the statues of *Seneca*, *Venus*, and *Diana*, the busts of *Tiberius*, *Claudius*, and *Vespasian*, and the modern statues of *Innocent X.* and a *Bacchanalian* by *Giulio Romano*. On the left hand is the chapel decorated with a fine altar-piece, representing the virgin *Mary*, painted by *Caravaggio*. In the second apartment are to be seen a very grand urn of oriental alabaster, the statues of a *Vestal* virgin, and *Caius Marius*, and two small, but beautiful pillars of oriental jasper, with the head of *Titus* on one, and of *Domitian* on the other. The third apartment

apartment is adorned with fine pillars of green, black, and brown marble; the statues of *Julia Augusta* and *P. Clodius*; a curious table of inlaid gems, with several portraits by *Giorgione*, and *Noah's ark* by *Bassano*. In the fourth apartment, on another table of inlaid gems, stands a curious porphyry vase, with a cover of the same. Here are also the marble statues of *Bacchus*, *Julia*, *Apollo*, and *Faunus*; the fable of *Andromeda*, an exquisite *basso-relievo*, and the busts of *Brutus*, and an old woman, by some thought to be the goddess *Nenia*, by others a *Sybil* of porphyry. Among the paintings are three portraits of the virgin *Mary* by *Raphael*, *Perugino*, and *Guido*, and that of a young lady named *Beatrice*, of the house of *Cenci*, who was beheaded for parricide. This was *Gaetona's* last performance. In the fifth apartment are to be seen five pictures by *Manciola* a *Fleming*, representing the most remarkable diversions at *Venice*, and near it Christ apprehended in the garden, on the mount of *Olives*; which is one instance among several of the want of due attention to propriety, in disposing the paintings in the palaces of *Italy*, by thus intermingling solemnity and farce. In the round parlour stand two pieces of ordnance, cast at *Venice*, and the statues of *Diana*, *Adonis*, a *Gladiator*, with the busto's of *Faustina*, *Severus*, *Galba*, and *Julius Cæsar*.

In the first chamber of the upper story are to be seen *Cain* killing *Abel* by *Guercino*, a *Carità* by *Valentin* a *Frenchman*, and a *Faina*, or *Marten* cut in marble by *Bernini*. In the second apartment are, a large sea-piece of a storm and ship-wreck by *Tempesta*; a marble busto of *Julia Augustus's* daughter; the heads of *Marius*, *Marcus Aurelius*, and of *Nerva*, the only one in *Rome* of that emperor, with a small red marble statue of *Bacchus*. The third chamber contains three battles, one painted by *Antonio Valle*, and the other two by *Manciola*. On the cieling is a naked *Venus* drawn in her car, by *Sacchi*; but the late prince *Pamfili* had the nudity of the goddess covered by a thin drapery, and by the help of plaster, the statues in this *Villa* were also rendered less offensive to modesty. These amendments were made at the instigation of the *Jesuits*, who were endeavouring to make that prince their own; but this reformation proved of a short continuance, and the prince resolved to have matters put upon the old footing again. Hereupon, a second alteration was made where it was practicable, which did a great deal of damage to the statues, &c. By the same kind of false delicacy, the naked *Venus à belles fesses* in the gardens of *Versailles* has suffered not a little; for *Madame de Maintenon's* * modesty being offended at it, a drapery was super-added, by which means, some pieces from this delicate statue were broken off.

* I do not know, whether the author was misinformed in this particular; it being the general opinion in *France*, that this was done at the desire of the late duke of *Orleans*, who had several pictures at *Palais Royal* painted black on the same account.

In the third apartment are the statues of *Flora* by *Algardi*, a Grecian queen, *Bacchus*, and *Antinous*; several groupes of boys at play by *Algardi*, and a fine inlaid table.

The fourth is adorned with some good paintings by *Bassano*, the river *Nile* of *Egyptian* marble, a marble head of *Pappirius*, and a table of *luchella*.

The fifth and last room has in it two pictures by *Paolo Veronese*, *Taddeo Zuccaro*'s family by himself, with some other good paintings; the busto's of *Vallerian*, *Vespasian*, *Domitian*, and *Mammæa*, with an old statue of a *Præfica*, or one of those women who were hired by the ancients to weep at funerals; a set of creatures to whom what the poet harshly says of the whole sex is perfectly applicable:

Ut flerent, oculos erudiere suos.

‘ False tears they shed whene’er occasion calls,
‘ And teach their eyes to weep.’——

Among the statues on the ground-floor are *Cybele* riding upon a lion, *Diana*, *Hercules*, one of the *Muses*, an *Hermaphrodite*, and a marble groupe of *Jacob* wrestling with the angel by *Algardi*. From the same artist's hand also came the brass busto's of *Innocent X.* of the house of *Pamfili*, and of the famous donna *Olympia Maldachini* (his holiness's sister-in-law, and grandmother to *Giov. Battista Pamfili*, &c.) Here are also the statues of *Meleager*, *Ceres*, *Diana*, *Titus*, and *Diadumenus*. This *Villa*, with the gardens, &c. is above five *Italian* miles in circuit, and was built from a design of *Algardi*; a particular description and account of it may be seen in a work called *Le Statue e vedute della Villa Pamfilia intagliate in acqua forte da Domenico Barriera, libro in 84 fogli & mezzi fogli Imperiali*. The conduit of the *Aqua Paolina* passing through it to the *Aurelian* road is a great conveniency, and supplies the water-works.

Villa Patri-
zia.

This beautiful *Villa* stands without the *Porta Pia*, and was built in the year 1717 by cardinal *Giovanni Patrizio*. The walks are advantageously disposed; and the house is of the most elegant architecture. One of the rooms is very naturally embellished all over with grotto or shell-work. In the upper apartments are a great number of fine copper-plates and pictures; and among the latter are the battles of *Prague* and *Leipzig* on canvas.

Villa di
Strozzi.

The duke de *Strozzi*'s *Villa* on the *Viminal* mount, for its fine avenues and statues, is very well worth seeing. Among the latter is a modern piece of *Adam* and *Eve*, and a small elegant statue of *St. Laurence* by *Bernini*.

There

There is one great defect in the *Italian* gardens, viz. the want of gravel for the walks, the materials of which are little better than sand; but this is in some measure counter-balanced by leaving several spots free from artificial improvements, where nature displays its beauties, and as the poet expresses it,

‘ ————— Wantons as in her prime
‘ Wild beyond rule or art, enormous blifs!’

Indeed forced elegance and artificial regularity, which as it were bear the marks of the rule and compass, afford no lasting and real entertainment. Hence it is that the *Dutch* gardens, with all their minute decorations, soon tire the eye. The gardens of *Versailles* are such a scene of magnificence and beauty, that at first they are never viewed but with astonishment; and the *French*, when they shew those gardens, may well take upon them to say, * ‘ Our king is the only prince who ‘ can force nature †.’ But this artificial and sumptuous splendor soon palls; and most people of taste, for a pleasant walk, prefer *Marley*, where art has not excluded nature but the beauties of each are as it were placed in contrast.

* Possibly never any prince had such a relish for the grossest adulations as *Lewis XIV.* of *France*. The following distich on the building of the *Louvre*, is, among many others, a glaring instance of it:

*Par urbi domus est, urbs orbi, neutra triumphis
Et belli & pacis par, Ludovice, tuis.*

‘ This palace is equal to a city, this city resembles a world; but thy actions, magnanimous hero, are far superior to these.’

That monarch, however, was highly delighted with this piece of flattery; but that nature is not to be forced, *Lewis* found to his cost, in the canal of *Languedoc*, which never answered the design of the incredible sums expended on it.

† A certain gentleman conversing, at *Versailles* gardens, with a *Frenchman*, upon the different methods of laying out gardens; and giving the preference to natural beauty, the latter answered, *C’est bon pour un petit particulier, mais un Roy de France doit forcer la nature.* ‘ That may do well enough for a private gentleman; but a king of *France* ought to force ‘ nature.’

L E T T E R L I V .

Of *Tivoli*, *Frescati*, &c. and the Country about *Rome*.

S I R,

THE country about *Rome* is pleasant; but, like the rest of the ecclesiastical state, thin of inhabitants, the melancholy consequence of the want of trade, the multitude of monks and ecclesiastics, the rapacity of ministers and papal families, who, during their temporary grandeur, enrich themselves at any rate. Along the delicious plains betwixt *Rome* and *Tivoli*, *Frescati*, *Veletri*, &c. neither town nor village is to be seen; so that, in harvest-time, the peasants of *Viterbo*, *Perugia*, and the mountainous parts of St. Peter's patrimony, resort thither to help the few wretched inhabitants to get in their corn. What gives this country a worse appearance is, that the mountainous parts, on account of their salubrious air, and coolness in summer, are generally chosen for building, preferably to the dry scorched plains.

Tusculum.

Frescati stands on a mountain, about twelve *Italian* miles from *Rome*. In the way thither are to be seen the ruins of the *Claudian* aqueduct, of the emperor *Gallienus*'s country seat, and the tomb of *Alexander Severus* in which was found the coffin of that emperor, at present deposited in the Capitol, and in the coffin that famous urn now to be seen in the *Barberini* library. *Frescati* is situated on or near the same spot where the ancient *Tusculum* stood, and derives its name from the arbours or tabernacles built by the inhabitants of *Tusculum*, when their city was demolished, in the pontificate of pope *Celestine* III. A. D. 1191. This charming place is at present the summer-residence of several persons of the first rank, who have not only splendid palaces and gardens here, but have taken the advantage of this favourable situation among hills for making very grand water-works, such as would make a figure even at *Versailles*; and I cannot but impute it to something worse than want of judgment, that the seats of the *Roman* nobility at *Frescati* have been spoken of by travellers with a contempt which they little deserve.

Villa Aldobrandini.

In the short account which I purpose to give of them, I shall begin with the *Villa Aldobrandini*, or the *Belvedere*, which is remarkable for its fine water-works. They form a kind of theatre, and a brass globe supported on the shoulders of *Atlas*, ejects water on all sides. Near this statue are a tyger and a lion fighting, and the water issuing from the mouth

mouth and nostrils of the former exactly imitates the snarling of that animal when enraged. The column of water in the center of the fountain rises to the height of seventy-four *palmi*, and is attended with a noise like the whizzing of sky-rockets. Here is also a *Faunus*, or *Polypheme* (near which are several other statues and five *basso-relievo's*) playing on one of the ancient pastoral pipes, consisting of several unequal reeds, and a *Centaur* blowing a horn, which is said to be heard for four *Italian* miles. The water which supplies these curious works is brought hither from a spring six miles distant from this *Villa*. In an arched hall here, is also to be seen mount *Parnassus*, with *Apollo*, the Muses, and *Pegasus*; the music of the choir proceeds from an artificial cuckow, and an organ with variety of stops put in play by water, as is another placed before the theatre. The keys of these instruments are moved by brass pins fixed in a cylinder which turns on its axis by means of a water-mill. Near mount *Parnassus* stand the statues of *Corinna* and *Sappho*, and on the sides or walls of it, *Apollo's* chief adventures are painted *in fresco*. Over the door within is this distich:

*Huc ego migravi Musis comitatus Apollo,
Hic Delphi, hic Helicon, hic mihi Delos erit.*

‘ Hither resorts with me * each tuneful Muse;
‘ This shall be *Delphos*, *Delos*, *Helicon*,
‘ And all our pleasing haunts so fam’d of old.’

This curious saloon is paved with fine small stones curiously arranged, and representing flowers, foliages, and birds; and in the center of the pavement is a hole, over which a light globe, or ball is kept in a perfect equilibrium at the distance of a span from the floor only by the impetus of the air forced up by water through the hole. The cascade consists of sixty-five steps, and on both sides are tortoises, dolphins, and other aquatic animals, cut in stone, and spouting water at each other. In the garden, not far from the cascade, is a fine wilderness, with several shady narrow walks in it. The ceilings of the apartments in the house are painted *in fresco* by *d'Arpino*. This *Villa* at present belongs to prince *Pamfili*, who, to avoid the expence and fatigue of being crowded with visitants, seldom resides here.

The palace of Signior *Horatio Falconeri* has a beautiful *façade*. Under the altar of the chapel belonging to this palace is deposited the bare skeleton of St. *Alexis Falconeri*, in a white shroud, where there is a monument erected in honour of him, over-against that of the beautiful

Palazzo Falconeri at
Frascati.

* *Apollo*.

Giuliana of the same family. The apartments are adorned with several good paintings, and afford a very agreeable prospect.

Villa Taverna.

The *Villa Taverna* belongs to the *Borghese* family, and is situated something lower than that of *Monte Dragone*, where *Paul V.* used often to reside, and the cardinals, princes, and ambassadors who wanted an audience of his holiness, were lodged at *Taverna*. The *Borghese* family at present generally spend the autumn and winter here, as the air is accounted more healthful than that of *Monte Dragone*.

Monte Dragone.

This last palace stands on an eminence, at the end of a very beautiful avenue. At the entrance are these ostentatious motto's :

*Theſſala quid Tempe, quid quæris Adonidis hortos
Hæc tibi pro cunâis Villa Draconis erit.*

‘ *Theſſalian Tempè* and *Adonis’* groves
‘ No more ſhall charm, but yield to this reſeſs.

And farther on :

*Hesperidum noſtris quantum viridaria cedunt,
Custos eſt tanto mitior ore Draco.*

‘ *Hesperian* groves are far ſurpaſs’d by theſe ;
‘ No monſter guards this rural calm retreat.’

Some idea may be formed of the largeneſs of this palace from the number of its windows, which are no leſs than three hundred and ſeventy-four ; and from one of them the noble owner has a proſpect of his own eſtate, to the amount of ſixty thouſand *ſcudi*, or crowns, a year. In the apartments are to be ſeen a braſs *buſto* of *Paul V.* and a white marble one of cardinal *Scipio Borghese* ; a ſmall wooden crucifix cut by a man who was born blind, the Lord’s-Supper by *Caraccioli*, the victory of the arch-angel *Michael* by *Perugino* (the dragon being repreſented with a woman’s head, copied from the portrait of a certain lady,) the Scourging of Chriſt, and a *Madonna*, both by *Titian*, with other valuable pieces. Here is alſo an antique ſtatue of *Bacchus* when a boy, the head is by *Bernini*, who has made the like addition to twelve other ancient pieces. One apartment here, is filled with portraits of eminent perſons. In the great gallery ſtand two gigantic *buſto’s*, the largeſt is that of *Fauſtina*, the other of *Antinous* ; ſeveral animals, painted by *Pioli*, whoſe pencil produced the large piece of *Orpheus* with his lyre among the beaſts. This gallery opens into a fine portico adorned with pillars, deſigned

designed by *Vignola*, where, and in the little garden adjoining to it, are several curious statues, busto's, and fountains.

Here is a prospect of the *environs* of *Rome*, quite as far as the sea; *Melancholy* and here I cannot wholly omit the story of an unfortunate mother and *story*. daughter of the family of *Cenci*, whose portraits are shewn in one of these apartments. The father of the latter was such an abandoned wretch, that he could not refrain from acts of brutal, and even unnatural lust with his wife in his daughter's presence, and made several violent attempts on her person also. To put a period to such indignities, she had recourse to a most desperate attempt which her father's horrid villany prompted her to. She concealed two assassins in her chamber, who were to murder her father in his sleep; but when the dreadful moment came, the two villains were seized with fear, or sudden remorse, and shewed a reluctance to perpetrate the murder. Upon this, the daughter, in a transport of rage, snatched a *Stiletto* from the hands of one of the assassins, and stabbed her father as he slept, who expired amidst a deluge of blood. This dreadful catastrophe happened in the time of *Paul V.* and the mother and brother being privy to the design, they were all three beheaded before the castle of *St. Angelo*. The Pope shewed them no other favour, notwithstanding they were of a noble family, than that of ordering some guns to be fired, at the time of their execution, from the castle of *St. Angelo*, as a signal for his holiness to pronounce a benediction in their behalf. The daughter died with great resolution; and her youth and beauty drew a flood of tears from the spectators.

The front of the *Villa Ludovisi* at *Frascati* faces the city; it has a *Villa Ludovisi*. pleasant garden, consisting of an infinite variety of ever-greens, and at present belongs to the duke *di Guadagnolo*. Here, without a preliminary treaty with the gardener, it is scarce possible to avoid being wetted, more or less, by the water-works contrived for that purpose. Among other water-works, the cascade in the wilderness is well contrived. In the palace, which affords also a noble prospect, are ten marble busto's, two writing-tables embellished with all kinds of figures in *Florentine* work, and a night-piece of a landscape covered with snow.

The *Villas* of *Belpoggio*, *Aquaviva*, *Arigone*, that of the duke *di Sora*, and some others I shall not pretend to describe particularly, as travellers seldom have so much leisure or so little judgment as to throw away their time on common objects. About two *Italian* miles from *Frascati* stood *Cicero's Tusculum*; and on the road to *Marino* the ruins of the celebrated gardens of *Lucullus* are still to be seen.

Tivoli lies on a hill, about eighteen *Italian* miles from *Rome*, but the *Tivoli*. road to it is entirely level. A remarkable rivulet called *Solfatara* or *Salforata*, the water of which is white and emits a disagreeable sulphurous smell,

smell, runs across the road. This property has been taken notice of long since by *Martial*, in one of his Epigrams.

*Itur ad Herculei gelidas quæ Tiburis arces
Canaque Sulphureis Albula fumat aquis.*

————— ‘ The way that leads
‘ From *Rome* to lofty *Tibur*’s cool retreat,
‘ And foaming *Albula*’s sulphureous waves.

Further on, one crosses the *Anio* or *Teverone*, which forms a noble cascade near *Tivoli*. The inhabitants positively affirm this little town to have been built six hundred and forty years before the city of *Rome*, and round its arms still retain the ancient motto, *Superbum Tibur*, i. e. ‘ Proud *Tibur*.’ On the bridge built across the *Anio*, near the cascade, is the following inscription :

*Urbani VIII. Pontif. O. M. Anno XIV.
Francisco Barberino Em. Principe civitatem Tiburtinam gubernante,
S. P. Q. T. Pontem vetustate corruptum & penè labantem
Incolarum castri veteris aliorumque civium commoditati restituit,
Curantibus
R. P. D. Marcello Melchiorio Utr. Sig. ref. V. Gub.
Job. Bapt. Roncetto J. V. D. Cap. Militiæ,
Dominico del Signore & Hilario Cocanario Prioribus
A. D. M. DC XXXVII.*

‘ In the fourteenth year of the pontificate of *Urban VIII.* the most noble prince *Francis Barberini* being governor of *Tivoli*, this bridge being decayed by length of time, was, for the safety and conveniency of the inhabitants, thoroughly repaired at the expence of the senate and people of *Tivoli*, &c. *A. D.* 1673.’

But with submission to such an august body, I must observe, that the senate and people of *Tivoli*, at present, make but a very mean figure ; and that their ancient town they so much boast of, is but a wretched hole, excepting only the *Villa Estense*, said to have cost the family whose name it bears three millions, and even that fine house is going to decay as fast as time can effect it.

In this palace is to be seen a *Venus* in the attitude of that in the *Tribuna* at *Florence*, but larger. The chapel is famous for its altar-piece, on which is a fine *Madonna*. The suite of eight rooms on the ground floor are beautifully painted *in fresco* by *Frederico Zuccaro*, *Musiano*,

fiano, and *Tempesta*. Here is also a small marble groupe of the *Nile*, and twelve boys sporting about it. Formerly, in the gardens were fountains adorned with the statues of *Leda*, *Æsculapius*, *Arethusa*, *Pandora*, *Flora*, *Pomona*, and *Antinous*, with the grotto of *Venus*, a *Sybil*, &c. but the present ruinous condition is a plain indication of the absence of the owner : however, most of the water-works are kept up ; for, as they are easily supplied from the *Anio*, they cannot be very chargeable. The large bason just before the palace, with a statue of a horse in the center of it, furnishes a great quantity of water. Near this bason is a long row of some hundreds of eagles, pyramids, vases, and other figures, cut in stone and fixed on pedestals, with *basso-relievo's* of stories taken from *Ovid's Metamorphosis*, and water is ejected by all of them. This row of figures being some hundreds of common paces in length, is a very elegant ornament ; and at the end of it stands a ship with its masts and rigging as it were engaged, and vigorously defending itself by ejecting water from all parts. On an eminence, near it, is a representation of ancient *Rome*, with its temples, circi, theatres, obelisks, baths, columns, triumphal arches, and aqueducts ; but as it is made only of brick, it is now falling to decay. The *Girondola* or dragon fountain throws up a vast column of water to the height of twenty *palmi*; the fall of which makes a very agreeable noise. The water-organ, over which is a beautiful structure adorned with statues and *basso-relievo's*, is also a curious piece of work ; and the steep cascade, where the water at once precipitates itself from a considerable height without steps, is also in a good taste. In the lower part of the gardens, lie two large fragments of a *Colossus* found here. Here are also cypress-trees of the height and thickness of a well-grown oak. The water-works at *Tivoli*, upon the whole, surpass those at *Frascati* ; but the latter affords a more agreeable prospect ; for *Tivoli* lies on the brow of a chain of hills, by which a great part of its prospect is interrupted on one side.

In the market-place at *Tivoli*, stand two large *Egyptian* idols of oriental granate, supposed to be images of *Isis*, which the *Tiburtine's* brought as a monument of their decisive victory over the inhabitants of *Norcia*, though some maintain that they were brought hither from *Adrian's Villa* within this town. Not far from the fall of the *Teverone*; on the left-hand as one comes from *Rome*, are the ruins of a temple of *Vesta*, or the *Tiburtine Sibyl* according to some, and according to others, of *Hercules* ; round which was formerly a colonade of sixteen pillars, but now only ten are remaining. The base of the portico has been well preserved, so that the festoons and foliages on the *basso-relievo's* still make a very beautiful appearance. The pillars and *frise*, at the entrance, are broken ; but the following words are still legible :

L. G E L-

L. GELLIO. L. F.

Hercules an-
ciently wor-
shipped at
Tivoli.

That *Hercules* was particularly worshipped at *Tivoli*, appears from *Martial*, lib. i. and from several pieces of sculptures found there, on which the priests of this potent deity are termed *Augustales Herculanei*; possibly it was to secure his protection against the floods of the river *Anio*, *Hercules* being accounted the protector of the dry land against the violence of the waters. Hence *Statius*, describing *Surrentinum* his friend *Pollio's* seat on the sea-shore, near the temples of *Neptune* and *Hercules*, says,

—— Gaudet gemino sub numine portus,
Hic servat terras, hic sævis fluctibus obstat.

SILVAR. lib. 2.

- ‘ Two deities protect the sacred place,
- ‘ One guards the land, and one the raging sea
- ‘ Restrains within its bounds.

And *Pighi* takes notice of the following inscription at *St. Vincent's* church, of a vow made to *Hercules*, as the patron of *Tivoli*.

Herculi.
Tiburt. Vi&t.
Et. ceteris. DIs.
Præt. Tiburt.
L. Minicius
Natalis
Cof. Augur.
Leg. Aug. Pr. Pr.
Provinciæ
Mæsiæ, infer.
Votis. fusc.

There is also the following inscription on the wall of a private house near the market-place at *Tivoli*.

Herculi.

Herculi. Saxano. Sacrum.
Ser. Sulpicius Trophimus
*Aedem. Zotheam. culinam **
Pecunia. sua. a. solo. restituit
idemque. dedicavit. K. Decemb.
L. Turpilio. Dextro. M. Mæcio. Rufo. Cos.
Eutyclus. Ser. peragendum. curavit.

The date, according to the consuls mentioned in this inscription was the 225th year of the Christian æra.

Hercules Tiburtinus is also to be met with in *Gruter*, p. 49. n. 6. p. 1013. n. 3. *Hubert. Golzio in Thesauro rei antiquariæ, Operum tom. I. p. 8. Pigh. Herc. Prod. p. 36. and Suetonius, in his Life of Caligula, stiles Tibur, Urbs Hercula sacrum; 'A town consecrated to Hercules.'* And in *Strabo* and *Martial* it is called *Herculean Tibur*.

Suetonius, in his Life of Augustus, c. 72. says, Ex secessibus præcipue frequentavit—Et Tibur, ubi etiam in porticibus Herculis templi persæpè jus dixit; 'Among his summer retreats, he also frequented Tibur, and 'very often used to sit for the administration of justice in the portico's of 'Hercules's temple.' However, it is more probable, on several accounts †, that the above-mentioned ruins are those of the temple of the *Sibylla Tiburtina* spoken of by *Lactantius: Decimam Tiburtem nomine Albuneam, quæ Tibure coliur ut Dea juxta ripas Anienis, cujus in gurgite simulacrum ejus inventum esse dicitur tenens in manu librum.* 'The tenth, 'or the Tiburtine Sibyl, called Albunea, to whom divine worship is paid 'at Tibur, on the banks of the *Anio*, and whose image is said to have 'been found in that river, with a book in her hand.' This conjecture is greatly favoured by the situation of the ruins, and receives farther strength from *Horace* ‡:

* The *Culina*, as may be seen in *Festus*, was the place for entertainments at funerals and sacrifices. *Aggenus Urbicus* makes it, in the plural number, to signify the burial-places in the suburbs for the poor. *Zotheca*, according to its etymology, signifies a place for keeping live beasts.

† The author's reasons are here omitted, as they run into a tedious detail of the disputes between antiquarians on this head, &c. which would give the reader little or no entertainment.

‡ In order to understand the author's meaning, which is something obscure, it must be observed, that *Albunea* is the name of the cascade formed by the *Anio* or *Teverone*; and also of the river-nymph, who probably was no other than *Iliia*, the wife of *Anio*, and derived her name from *Albula*, the source of that river. This nymph, *Lactantius* says, was the *Sibylla Tiburtina*. There was also at *Tibur* a grove sacred to *Albunea*. This may cast some light on the passage in *Horace* quoted in the next page.

*Me nec tam patiens Lacedæmon,
Nec tam Larissæ percussit campus opimæ,
Quam domus Albunæ resonantis,
Et præceps Anio, & Tiburni lucus, & uda
Mobilibus pomaria rivis.* Lib. I. Od. 7. v. 10.

‘ Not fair *Larissa*’s fruitful shore,
‘ Nor *Lacedæmon*, charms me more
‘ Than high *Albunea*’s airy walls,
‘ Resounding with her water-falls,
‘ And *Tivoli*’s delightful shades,
‘ And *Anio* rolling in Cascades,
‘ That thro’ the flow’ry meadows glides,
‘ And all the beauteous scene divides.’ ADDISON.

So that possibly it was not from the oracles delivered by the sibyl that she got the name of *Resonans*, or Resounding; but rather from the roaring of the neighbouring cataract in the *Anio*.

Virgil also mentions the groves of *Albunea* as renowned for oracles, to whom, from the high situation of her temple, he gives the epithet of *alta*, or lofty:

*At Rex sollicitus monstribus, Oracula Fauni
Fatidici genitoris adit: lucosque sub altâ
Consulit Albunæ: nemorum quæ maxima sacro
Fonte sonat, sævamque exhalat opaca Mephitim.*

‘ *Latinus*, frighted with this dire oment,
‘ For council to his father *Faunus* went:
‘ At the high grove renown’d for prophecy,
‘ Which near *Albunea*’s sulph’rous fountain lie.’ DRYDEN.

That the image of this goddess was dug up here in the *Villa of Este*; with the inscription *Sibylla Albunea*, is affirmed by *Antonio del-Re*, *Antiq. Tiburt. part. i. c. 5. p. 87.*

Observations
on the inscrip-
tions of *Ti-
voli*, &c.

In this and the other ancient inscriptions I rely on the learned antiquarians by whom they have been collected, having myself not been able to make any such discoveries; the *Villa Estense* affords none; and to look for them in the houses of *Tivoli* I soon found to be lost labour; they being most of them very mean, and built with brick. I must own, before my first journey into *Italy*, I was big with expectations of meeting every where on the houses and other buildings with a variety of an-
cient

cient inscriptions, but was strangely disappointed: and though the University at *Turin*, the palaces of *Mattei*, *Albani*, and some others at *Rome*, and likewise several *Villa's*, the pavement of *St. Paul's* church, a few libraries, the town of *Verona* and other places afford a considerable number of valuable ancient inscriptions; yet these are as nothing in comparison of the many thousands published by *Gruter*. I own I am at a loss what can become of that multitude of ancient inscriptions, &c. in a country, which, since *Gruter's* time, has been free from commotions, wars, and ravages that might have occasioned the loss or destruction of them.

But to return to the temple of *Hercules* or the *Sibyl* at *Tivoli*: the pillars without are indeed of marble, but the work within is only brick. In the niches are some paintings *in fresco*; but as the virgin *Mary* is to be seen here, it is plain the Christians had converted this building into a church. This hill affords a charming prospect not only of the cascade, but of the spots where the seats of *Horace* and *Catullus* are supposed to have stood. The violence of the fall or cataract of the *Teverone* down the precipice turns the water entirely to foam, and has considerably excavated the rocks beneath. At a *Carmelite* monastery half a league farther up the hill, directly facing the *Cascadelle*, one is entertained with the sight of another water-fall; but neither of them is to be compared to the cascade formed by the *Rhine* near *Schafhausen*, or of the *Velleno* in the district of *Terni*.

Tivoli has in all ages been celebrated for the extraordinary salubrity of its air, as appears from ancient authors; and it seems also to have been a favourite retreat of *Horace*: *Healthy air at Tivoli.*

*Tibur Argeo positum colono
Sit meæ sedes utinam senectæ;
Sit modus lassæ maris, & viarum,
Militiæque!*

HOR. Lib. ii. Od. 6.

- ‘ May *Tibur* to my latest hours,
- ‘ Afford a kind and calm retreat;
- ‘ *Tibur*, beneath whose lofty towers
- ‘ The *Grecians* fix’d their blissful seat,
- ‘ There may my labours and my wand’ring cease,
- ‘ There all my toils of warfare rest in peace.’

FRANCIS.

However, *Frescati* is full of *villa's* and gardens; whereas all that *Tivoli* has to boast of is the *Villa* of *Este*.

Whoever delights in amusing himself among broken walls and undistinguishable heaps of ruins, may fully gratify his curiosity at *Tivoli*, among the remains of the *villa's* of *Adrian*, *Caligula*, *Syphax* king of *Numidia*, *Zenobia* queen of *Palmyra*, *M. Lepidus*, *Plautus*, *Quintilius Varus*, *Marcus Lolius*, *Mæcenæ*, *Ventidius Bassus*, and several others, whose names are made use of to stamp the mark of antiquity, where little or nothing of their ancient grandeur is any more to be seen. What *Montmartre* and its environs are to *Paris*, *Tivoli* is to *Rome*, with regard to its quarries of Stone, which I have frequently mentioned under the name of *Pietra Travertina*, or *Tivoli-stone*. Concerning *Montmartre*, the *French* have a saying (which may be as applicable to *Tivoli* and *Rome*) the ambiguity of which will scarce hold good in other Languages: *Il y a plus de Montmartre à Paris, que de Paris à Montmartre*; 'There is more to be seen of *Montmartre* at *Paris*, than of *Paris* at *Montmartre*.'

Lago Solfatara.

Four *Italian* miles from *Tivoli* lies the *Lago de Bagni*, or *Solfatara*, in which are sixteen floating islands*. The largest of these islands is not

* This lake, with its floating islands, perfectly agrees with what *Pliny* says of the *Valemonian* lake, *lib. viii. Ep. 20. Color cæruleo albidior, viridiore pressior; sulphuris odor, saporque medicatus, vis quâ fracta solidantur, spatium modicum, quod tamen sentiat ventos, & fluctibus intumescat. Nulla in hoc navis (sacer enim est) sed innatant insulæ herbidae, omnes arundine & junco teclæ, quæque aliâ fecundior palus, ipsaque illa extremitas lacûs effert.---Interdum junctæ copulatæque & continenti similes sunt; interdum discordantibus ventis digeruntur; nonnunquam destitutæ tranquillitate singulæ fluitant. Sæpe minores majoribus; velut cymbulæ onerariis, adhærescunt; sæpe inter se majores minoresque quasi cursum certamenque desumunt; rursus omnes in eundem locum appulsæ, qua steterunt, promovent terram, & modo hac modo illac, lacum reddunt auferuntque; ac tum demum, cum medium tenuere, (non) contrahunt. Constat pecora herbas secuta sic in insulas illas, ut in extremam ripam, procedere solere, nec prius intelligere mobile solum, quàm littore abrepta, quasi illata & imposita, circumfusum undique lacum pavent; mox quo tulerit ventus egressa, non magis se descendisse sentire, quam senserint adscendisse. Idem lacus in flumen egeritur, quod ubi se paulisper oculis dedit, specu mergitur, &c.* 'The colour of it is a pale azure, and inclining to green, and the smell is sulphureous, with a mineral taste. The water is of a healing consolidating quality; the circumference is not large, yet the winds have sufficient power to raise waves upon it. No ship sails upon this sacred lake, but several islands, covered with reeds and rushes, and all kinds of herbs that flourish most in marshy grounds, and on the sides of the lake float in it. Sometimes these islands are close and joined together, and appear like firm ground; sometimes they are dispersed by the force of the winds, and sometimes in a calm they float separately. A small island is frequently seen to swim after a larger, like a boat after a ship; and the large and small islands often seem as if they were preparing for a race or an engagement with each other: then again being driven to the land, their surface appears to have increased. Sometimes they take away, and then restore to view, different parts of the lake; but when they are towards the middle of the lake they are never joined together. It happens that the cattle, for change of pasture, sometimes venture upon these islands, imagining themselves on the extremity of the banks of the lake, and without being sensible that the land is afloat. When they find that they are upon the lake, as if they had been insensibly conveyed and placed there, they are extremely frightened at seeing themselves encompassed

not above fifty or sixty feet in circumference; so that it is not difficult to push them from the shore with a pole. The water of this lake, and the little stream of *Salforata* mentioned above, is impregnated with chalk and sulphur; so that the grass and other vegetables growing on its banks are speckled with white incrustations exactly resembling, both in shape and colour, the comfits made of coriander, anniseeds, &c. Hence they are called *Comfetti di Tivoli*, or *Tivoli comfits* *. The water of the lake and rivulet is also still in reputation for curing the asthma, itch, and all cutaneous distempers. As for its medicinal virtues in ancient times, besides the temple erected here to *Hygeia* or the goddess of Health, the daughter of *Æsculapius*, the following inscriptions from *Pinaroli* are sufficient evidences:

Proculus Sacerdos
M. D. M. Igiæ Sac.
ad aquas albulas
D. D.

C. Julius
S. P. F. D. M.
ad aquas albulas
D. D.

According to *Strabo* and *Pliny*, the water near the surface of this lake is cold; but at the bottom, where it is far from the influence of the cool air, and near the subterraneous heat caused by the sulphur, &c. it is warm.

Albano is a place of considerable reputation for its antiquities, and serves as another summer recess for the *Roman* nobility. At the distance of a mile from it stands *Castello Gandolfo*, the favourite residence of pope *Clement XI.* which otherwise has nothing to satisfy the curiosity of a traveller.

‘encompassed on all sides with water; afterwards, when the wind drives them back, they seem as little sensible of their debarking as they were of their embarking on these floats. This lake discharges itself into a river, which, at a little distance, buries itself underground, and there continues its course.’ The *Vadimonian* lake lies pretty near the conflux of the *Nera* and *Tiber*, but on this side of the latter, and in the dominions of the great duke of *Tuscany*. The *Prædia Amerina*, where *Pliny* was when he saw this lake, is not to be confounded with the little town of *Ameria*, or *Almeria*, in *Umbria*, almost opposite to it. The lake still retains its ancient colour and smell; but the floating islands do not exhibit the same *phænomena* as they did in *Pliny*’s time.

* *Seneca Nat. Quæst. lib. iii. c. 20. Hoc minus videbitur tibi mirum, si notaveris, Albulam, & ferè sulphuratam aquam circa canales suos tubosque durari.* ‘This will not appear so very strange to you, if you observe how the water of *Albula*, or any other water impregnated with sulphur, forms a concretion within the conduit or pipes through which it is conveyed.’

The

Grotta Ferrata.
Tully's seat.

The abbey of *Grotta Ferrata*, which is twelve miles from *Rome*, is said to occupy the place of *Tusculum*, *Cicero's* seat. In the church of this abbey, are several good pictures by *Domenichino*, and one of the virgin *Mary*, pretended to be painted by *St. Luke*.

Petrefactions.

Petrefactions are not uncommon in the *Campania*; particularly several kinds of elephant's teeth and bones, *Pectunculitæ tam transversim quam per longum striatæ*, *pectunculitæ univalves striatæ majores*, *conchæ striatæ*, *conchitæ læves*, *Corallium articulatum Ferrantis Imperati*, *Turbinitæ fasciatæ*, *Dentales*, *Tubulitæ vermiculares*, *pectinitæ bivalves*, *Chamitæ leviter & transversim striatæ Trochi*, *Purpuræ ventricosæ*, *Bucardites*, &c.

L E T T E R LV.

Of the Remains of Antiquity at *Rome*.

S I R,

AFTER so circumstantial an account of the city of *Rome*, without expatiating any farther on that subject, I shall refer the curious to *Rossi*, *Pinaroli*, *de Seine*, and other writers. What I intend here is only to give a short account of such remains of antiquity as are at present to be seen at *Rome*, and which have not been spoken of in the former part of this volume.

Titus's amphitheatre.

The amphitheatre of *Titus* has been honoured by *Martial* with this pompous epigram:

*Omnis Cæsario cedat labor Amphitheatro
Unum pro cunctis, fama loquatur opus.*

- ‘ To *Cæsar's* amphitheatre let all
- ‘ The noblest structures rais'd by human skill
- ‘ Henceforth give place, while fame resounds its praise.

And to this day, after all the injuries of time, it is not to be beheld without astonishment. The whole edifice is of *Travertina* stone, with four galleries over one another, adorned with pillars of the *Doric*, *Ionic*, *Corinthian*, and *Composite* order. According to *Eutropius* and *Cassiodorus*, five thousand, or if *Dio Cassius* may be credited, nine thousand wild beasts

beasts of all kinds were killed within its area at the dedication of it. In the time of *Paul III.* or about the year 1534, it was still in a good condition, consisting of eighty arches, four of which were larger than the others, and were placed opposite to each other at right-angles, being the four grand entrances. It was sixteen hundred and twelve geometrical feet in circumference, and the external figure of it circular, but the inside was elliptical or oval. Twelve thousand *Jewish* captives were employed as labourers, and incredible sums expended in building this amphitheatre. The dimensions, &c. of this stupendous edifice may be seen in *Vitruvius* and *Lipsius*, and likewise in *Maffei's* elaborate treatise *de Amphitheatris**; where he shews, that amphitheatres built with stone were far from being so numerous as is generally imagined, and that *Rome*, *Verona*, and *Capua* excepted, there was not probably a city in all *Italy* could boast of having one†. Historians have often confounded the words *Amphitheatrum*, *Theatrum*, *Circus*, *Stadium*, *Arena*, putting the one for the other: indeed, that wooden amphitheatres were built in several parts of the *Roman* empire, appears from *Tacitus*, *Annal.* IV. where he relates the fall of one of these wooden structures at *Fidena*, not far from *Rome*, in *Tiberius's* time. This accident was occasioned by the weakness of the materials and defects in the work; he adds, that fifty thousand people were killed and hurt; or, according to *Suetonius* and *Orosius*, about twenty thousand persons lost their lives in that amphitheatre.

The wild beasts were not, according to the opinion of some, kept in the vaulted places under the first row of seats as the amphitheatres were neither spacious enough, nor of proper strength‡; but were brought from distant places to the *Arena*, from whence they were turned loose from their cages, &c.. The amphitheatre at *Rome* owes its name of *Coliseo* or *Colosseum*, rather to its own surprising magnitude, than to the *Colossus* which stood before *Nero's* golden palace. In 1725, a plan and elevation of the amphitheatre begun by *Vespasian*, and finished by *Titus* was published at the *Hague* in a large folio, with several copper-plates by *Carlo Fontana* ||. From that work it appears to be five hundred and sixty feet in length, four hundred and sixty-seven in breadth, and in

Where the
wild beasts
were kept.

Dimensions of
Titus's am-
phitheatre.

* Among the ancient writers *Lipsius* has left two books *de Amphitheatro*: *Fabricius* makes mention of more. The amphitheatre at *Verona* is described at large by *Torelli*.

+ At *Nismes* in *France* there is a superb amphitheatre built of huge blocks of marble, which is still almost entire. The author mentions one at *Arles*, but possibly he means this.

‡ Nothing can be better adapted for the purpose, than those vaulted dens, in the amphitheatre at *Nismes*, both for spaciousness and strength: But whether that structure excels those of the same kind in *Italy*, I cannot determine, having never seen the latter.

|| *Amphitheatro Flavio descritto e delineato del Caval. Carlo Fontana*, 1725, is a pompous work, and illustrated with twenty copper-plates, yet would admit of some improvements.
height.

height an hundred and forty; the length of the *Arena* two hundred and seventy-three, the breadth an hundred and seventy-three, and the external circumference of the whole building one thousand five hundred and sixty-six feet. A great quantity of stone has been taken from this antient structure for building the palaces of *Farnese*, *St. Mark*, and the *Cancelaria*; but some pretend, that such stones only were carried away as had been thrown down by the weather or earthquakes, and not one removed from its proper position. However that be, no manner of care is now taken to preserve this noble structure, and the area within it is over-run with grass and weeds. On the side towards the capitol, the following modern inscription has been set up.

*Amphitheatrum Flavium,
Non tam operis mole & artificio
ac veterum spectaculorum
memoriâ,
Quàm sacro innumerabilium Martyrum
Cruore illustre
Venerabundus hospes ingredi;
Et in augusto magnitudinis Romanæ monumento
Execratâ Cæsarum sævitiâ
Heroës fortitudinis Christianæ
Suspice & adora.
Anno Jubilæi MDCLXXV.*

‘ Stranger, this noble amphitheatre claims thy veneration less for its
‘ magnitude, architecture, and the ancient sports exhibited, than
‘ for the blood of innumerable martyrs shed in it; and seeing this au-
‘ gust monument of *Roman* greatness detest the barbarity of the pagan
‘ emperors, and admire the heroic magnanimity and firmness of the
‘ primitive Christians.’

In most of the stones on the outside of this amphitheatre, are holes of about three or four inches in diameter. Some are of opinion, that when the Popes resided at the *Lateran* palace, markets and fairs used to be kept here, and that those holes were made in the walls, in order to erect booths or stands at those times: but this conjecture seems groundless, as the holes are continued along the wall to a great height, where they could be of no manner of service on such occasions. Others imagine these holes to have been made when the edifice was built, and that the iron cramps or braces for binding the stones together were inserted in them and fastened with melted lead. This method of binding the stones together

together in building, is indeed mentioned by *Thucydes*, lib. iv. and *Vitruvius*, lib. ii. chap. 8. and the marquis *Maffei* observed such holes, not only in the triumphal arch at *Susa*, but even in the stones in edifices which had remained untouched; and upon applying the chissel for parting them, he had met with such iron braces fastened with lead, which could not but confirm him in his opinion of the design of these holes. Whether, in the many ravages which the city of *Rome* has undergone, the enemy would make plunder of lead and iron, or whether the poor herdsimen, whose cattle used to feed hereabouts, for want of other employment, took the trouble of forcing them out, it is not easily determined. We are informed by *Cassiodorus*, lib. iii. 31. that so early as king *Theodore's* time, it was found necessary to decree penalties for those who should steal lead and iron out of the walls of ancient buildings.

According to the most exact computation, the number of spectators which this amphitheatre might contain, amounted, at most, but to thirty-four thousand, exclusive of those in the upper gallery; so that to me it seems very strange, that some writers should so far impose on the world: for *Ammianus Marcellinus*, in his sixteenth book, says, that it conveniently held eighty-six thousand persons sitting and twenty thousand standing, so that all might have a full view of the spectacles exhibited there. The same author, in lib. xvi. c. 16. calls this edifice, *Amphitheatri molem solidatam lapidis Tiburtini compage, ad cujus summitatem ægrè visio humana conscendit*; i. e. 'A prodigious amphitheatre, built of *Tiburtine* stone, to a height almost beyond the ken of human eyes.'

Betwixt the amphitheatre and the triumphal arch of *Constantine the Great*, is a pillar, which, on account of the water springing out of it ^{the sweating pillar.} like a fountain, is called *Meta Sudans* or sweating pillar. It may be supposed to have been very useful for the people to come and drink at it when heated at the games; but this fountain also appears from a passage in *Seneca's* letters to have been in being even so early as *Nero's* time. It has been several times repaired, though at present it makes but a mean appearance.

The triumphal arch of *Constantine the Great*, shews the decline of ^{Triumphal} sculpture, even in that emperor's time, which was above a hundred ^{arch of Con-} years before *Rome* fell under the power of the barbarous nations. Even ^{stantine the} the medals struck since those of *Caracalla*, are not comparable to those of the emperor's before him. Hence, the beauty of some pieces in this triumphal arch inclines me to think that they are works of an earlier date, and belonged to some other ancient monument, as the arches of *Trajan* or *Domitian*. That at least some of the *basso-relievo's*, now in *Constantine's* arch, were originally in that of *Trajan*, is little to be questioned; as were likewise the eight mutilated statues, whose heads, accord-

ding to *Paulus Jovius*, *Lorenzo de Medicis* privately broke off and conveyed away to *Florence*. This arch stands in the *Via Appia*, at the junction of the *Celian* and *Palatine* mounts. Under the main arch are these words :

Liberatori Urbis.

‘ To the deliverer of the city.’

And on the other side :

Fundatori Quietis.

‘ To the author of the public tranquillity.’

The inscription on both sides on the architrave is as follows :

Imp. Cæf. Fl. Constantino Maximo

P. F. Augusto. S. P. Q. R.

Quòd instinctu divinitatis, mentis

Magnitudine, cum exercitu suo

Tam de Tyranno, quàm de omni ejus

Factione, uno tempore justis

Rempubicam ultus est armis,

Arcum Triumphis insignem dicavit.

‘ To the emperor *Constantine*, &c. the senate and people of *Rome*
‘ have dedicated this triumphal arch, because, thro’ a divine impulse,
‘ with a greatness of mind, and by force of arms, he delivered the com-
‘ monwealth at once from the tyrant and all his faction.’

One side is also inscribed with

Votis X. Votis XX.

And the other with,

Sic X. Sic XX.

Bas-reliefs on
the triumphal
arches.

The *basso-relievo's* on this and other triumphal arches at *Rome*, are treated of at large in a work intituled, *Admiranda Romanarum Antiquitatum ac veteris sculpturæ vestigia anaglypho opere elaborata*, &c. embellished with

with thirty-eight copper-plates, by *Bartoli*, and illustrated with plates full of judicious observations by *Bellori*.

In the way from hence, over the *Campus Vaccinus* to the capitol, stands the triumphal arch of *Titus*, which is in very good condition; and on that side of it facing the *Coliseum* is the following inscription: Titus's triumphal arch.

*Senatus
Populusque Romanus
Divo. Tito. Divi. Vespasiani. F.
Vespasiano. Augusto.*

‘ To the emperor *Titus*, son of *Vespasian*, the senate and people of *Rome* have erected this arch.’

This noble structure consists but of one arch; and on it are represented the river *Jordan*, the golden candlestick with seven branches, two jubilee trumpets, the table of the shew-bread, and other utensils belonging to the temple of *Jerusalem*; which serve to throw some light upon the *Jewish* antiquities, as the learned *Reland* has shewn in his treatise *de Spoliis Templi Hierosolymitani in Arcu Titiano Romæ conspicuis*, printed at *Utrecht* in 1717. This triumph is celebrated also in the following inscription found at *Rome*, and which, it is not improbable, formerly belonged to this arch:

*S. P. Q. R.
Imp. Tito. Cæs. Divi. Vespasiani. Filio.
Vespasiano. Aug. Pont. Max. Tr. Pot. X.
Imp. XVII. XIII. P. P. Principi. suo. qui.
Præceptis. Patriæ. consiliisque.
⌘.
Auspiciis. gentem. Judæorum. domuit.
⌘. urbem. Hierosolymam.
omnibus. ante
se Ducibus. Regibus. Gentibus.
aut. frustra. petitam.
Aut. intentatam. delevit.*

The triumphal arch of *Severus* and *Marcus Aurelius* in the *Campus Vaccinus* stands near the back part of the capitol. It consists of three Severus's triumphal arch. arches, and is of *Grecian* marble; amidst all the damages it has sustained, it still affords satisfaction to a curious spectator. There are yet to be seen on the two fronts, the following inscriptions:

S f 2

Imp.

Imp. Cæs. Lucio. Septimio. M. Fil. Severo. Pio. Pertinaci. Aug. Patri. Patriæ, Parthico. Arabico & Parthico Adiabenico Pontif. Maximo Tribunic. Potest. XI. Imp. XI. Cof. III. Procos. &

Imp. Cæs. M. Aurelio L. F. Antonino Aug. Pio. Felici. Tribunic. Potest. V. Cof. Procos. P. P.

Optimis fortissimisque Principibus ob Rempublicam restitutam Imperiumque Populi Romani propagatum insignibus virtutibus eorum domi forisque S. P. Q. R.

The substance of which is as follows :

‘ To the most excellent emperors *Septimius Severus* and *Marcus Aurelius*, fathers of their country, the senate and people of *Rome*, in acknowledgment of the restoration of the safety of the state, and the aggrandizement of the *Roman* empire by their valour and eminent virtues, have erected this monument.’

To these two princes and *Julia Augusta*, *Septimius’s* wife, another arch was erected in the *Forum Boarium*, near *St. George’s* church, by the silver-smiths and merchants inhabiting that *Forum*, which was so called, according to *Tacitus* and *Livy*, from the brazen figure of an ox which stood there. On this arch *Septimius* and *Julia Augusta* are represented offering a sacrifice ; and in another part of it *Marcus Aurelius Antoninus* performing the same ceremony, with this inscription :

Imp. Cæs. L. Septimio. Severo. Pio. Pertinaci. Aug. Arabic. Adiabenic. Parth. Max. fortissimo felicissimo Pontif. Max. Trib. Potest. XII. Imp. XI. Cof. III. Patri Patriæ. & Imp. Cæs. M. Aurelio Antonino Pio Felici Aug. Trib. potest. VII. Cof. III. P. P. Procos. fortissimo felicissimoque Principi & Julæ Aug. Matri Aug. N. & Castrorum & Senatus & Patriæ & Imp. Cæs. M. Aurelii Antonini Pii felicitis Aug. Parthici Maximi Britannici Maximi Argentari & Negotiantes Boari hujus loci (qui invehent) devoti Numini eorum.

Triumphal
arch of Galie-
nus.

Galienus’s triumphal arch is not embellished with any ornaments, and from the church that stands near it, is now called *L’Arco di S. Vito*. The inscription on it is as follows :

Galienus

Gallieno. Clementissimo. Principi.
 Cujus. invicta. virtus.
 Sola. pietate. superata. est
 Et. Saloninæ. Sanctissimæ. Aug.
 M. Aurelius. Victor.
 dedicatissimus
 Numini Majestatique
 eorum.

In the *Forum Romanum*, or, as it is now called, the *Campus Vaccinus*, Forum Romanum. besides the remains of several temples, is the largest basin of one piece of granite that was ever seen in Rome. It is twenty Roman feet in diameter, and perfectly round or circular. Whatever noble use it was put to by the ancients, it now only serves for a drinking-trough for sheep and oxen.

Here is also shewn the spot where the chasm was, into which Curtius's chasm. *Marcus Curtius*, according to the known fable*, leaped, to save his country from the pestilence. So early as *Ovid's* time, no marks of that lake or chasm was to be seen, as is plain from the sixth book of the *Fæsti* †.

The *Campus Martius* anciently extended to the area before the *Rotunda*; but as to the extent of it, according to the present disposition of Campus Martius. the streets and houses, antiquarians are far from being agreed.

The

* The author justly classes this transaction among the fables of antiquity. *Livy* himself entertained some scruples concerning this story. *Histor. lib. vii. c. 6. Cura non deesset, si qua ad verum via inquirentem ferret: nunc famâ rerum standum est, ubi certam derogat vetustas fidem & lacus nomen ab hac recentiore insignitius fabula est.* 'Could a cautious enquiry clear up the truth of this affair, it should not be wanting; but now, tradition is all we have to rely on, and here its great antiquity weakens the credit of the fact.' But nothing can be more suspicious, than the variances among historians. *Varro* says, *de lingu. lat. lib. iv. p. 36. De lacu Curtio triceps historia. Nam & Procilius non idem prodidit quod Piso, nec quod C. Aelius stilo sequutus: scribunt eum locum esse fulguratum, & ex senatus consulto septum esse, idque factum a Curtio consule, cui M. Genucius fuit collega.* 'Concerning the Curtian lake, there are three different accounts: *Procilius*, in some measure, differs from *Piso*, and *C. Aelius* as little agrees with *Piso*: They tell us, that the place was struck with lightning, and walled in by an act of the senate; and that this was done by *Curtius*, whose colleague was *Genucius*.'

† The poet's words are express, and to the point, *Fast. lib. vi. v. 401:*

*Hoc ubi nunc fora sunt, udæ tenuere paludes,
 Anne redundantis fossa madebat aquis.
 Curtius ille lacus, siccas qui sustinet aras,
 Nunc solida est tellus, sed lacus ante fuit.*

but possibly the poet's word will not be taken, since a passage in *Suetonius* is as express to the contrary. *Vit. Aug. c. 57. Equites Romani natalem Augusti sponte atque consensu biduo semper celebrârunt. Omnes ordines in lacum Curtium quotannis ex voto pro salute ejus stipem jaciebant.*

The Circus
Maximus.

The *Circus Maximus* is said to have been situated between the *Palatine* and *Aventine* mounts, and was of such a compass, that, according to *Pliny*, *lib. xxxvi. c. 15.* three hundred and twenty thousand persons might conveniently sit in it, and have a sight of the games. At present its ruins extend from *St. Anastasia* to *St. Gregory's* church, and is taken up with fields and gardens. Upon digging a foot and a half in this place, was discovered a pavement, as smooth and compact as if it was made of cast metal. The emperors, from this palace on mount *Palatine*, had a view of the diversions exhibited in the *Circus*.

Caracalla's
Circus.

The remains of *Caracalla's Circus* are to be seen near *St. Sebastian's* church, in the *Appian* road; and near it is a square building, called *Il Spogliatore*, or *Spogliarium*, where formerly the champions who entered the lists in the *Circus* and their attendants dressed and undressed themselves. Those also that happened to be killed or wounded in the combats were carried hither.

Cloaca Max-
ima.

The most perfect remains of the *Cloaca maxima*, or the great common-sewer, which was begun by *Tarquinius Priscus*, are to be seen on the left-hand near the temple of *Janus Quadrifrons*, in the *Forum Boarium*. It was sixteen feet broad, and several other smaller drains or sewers discharged themselves into it. That such works greatly contributed to the salubrity of the air is unquestionable; but that it produced such a revenue to the public treasury; and that, as some pretend, the dirt or soil of it was annually sold for a thousand talents, to manure gardens and vineyards, I will not take upon me to affirm. I shall rather agree with *Dionysius Halicarnassus*, who, in his third book, says, That when the cleansing of the *Cloaca* had been neglected beyond its due time, it was not done at a less expence than a thousand talents. *Pliny* says of the *Cloaca*, *Operum omnium dictu maximum, suffossis montibus atque Urbe pensili subterque navigata.* 'They are the greatest and most surprising of all public works, being cut through several hills, and under the very foundations of the city.'

Signior Gen-
ci's gardens.

One of its channels passes under the church of *S. Stefano alle Carozze*, and through *Signior Tiberio Genci's* garden into the *Tiber*. Some years ago, in these gardens was found a piece of black slate, now made into a table; and for its extraordinary size, being twenty-two spans long, and five and a half broad, it is valued at a hundred *scudi*. In this garden is

cicbant. 'The Roman knights did voluntarily, and by consent, celebrate the anniversary of *Augustus's* birth for two days together; and all the several orders of the people did, every year, in consequence of a vow they had made for his safety, throw a piece of money into the *Curtian* lake.' To save the credit of both these authors, it must be admitted, that the *Curtian* lake existed in *Augustus's* time, and also that before his decease it disappeared, and an altar of *Saturn* erected in its place.

to be seen a mark, and an inscription signifying the great height to which the *Tiber* rose in the year 1686. From hence likewise one has the best view of the remains of the ancient bridge, called *Pons Senatorius*. As to the inundations of the *Tiber*, which, in all ages have done such great damage at *Rome*, the sagacious *Lancisi*, physician to the Pope, imputes them chiefly to the following causes: 1. To the force of the sea, repelling the current of the river. 2. To strong and continued South winds. 3. To obstructions at the mouth of the river. 4. To the many bridges, whereby the channel is contracted, and the current impeded. 5. To the ruins of bridges and other buildings, which falling into the *Tiber*, have caused considerable inequalities in the bed of the river. 6. To the great number of mills erected on it. 7. To a certain visciduity of the *Tiber* water, &c.

The *Columna Antonina*, in the *Piazza di Colonna*, is a hundred and eighty feet high, and exhibits a great number of *basso-relievo's*, representing the most remarkable actions and achievements of *Marcus Aurelius*. The height of it exceeds that of *Trajan* by thirty-five feet. Within this column a stair-case winding in a spiral line, and consisting of a hundred and ninety-two steps, leads to a square gallery surrounded with an iron balustrade, from whence there is a most charming prospect. The light is admitted into this pillar through fifty-two small windows. About fourteen feet higher than this gallery is a statue of *St. Paul*, fourteen *palmi* high, of gilt brass, erected by *Sixtus V.* who caused the whole column to be repaired. On the gallery is this inscription: Columna Antonina.

Eques Dominicus Fontana Architectus instaurabat Carolo Maderno ejus ex sorore nepote operis executore. MDLXXXIX.

‘ This column was repaired, under the direction of *Domenico Fontana*, by *Carlo Maderno* his nephew.’

On the pedestal of this superb column the following pompous inscriptions were put up by order of pope *Sixtus V.* whose devotion and munificence in restoring it to its former beauty, and erecting it on this spot in honour of *St. Paul* are commemorated in them:

R O M E.

I.

*Sixtus V. Pont. Max.**Columnam hanc**Cochlidem**Imp. Antonino dicatam,**miserè laceram**ruinosamque, primæ**formæ restituit**A. MDLXXXIX. Pont. IV.*

‘ This column, with its spiral stair-case, first erected in honour of
 ‘ the emperor *Antoninus*, but afterwards extremely mutilated and disfi-
 ‘ gured, was restored to its former beauty by pope *Sixtus V.* in the year
 ‘ of Christ 1589, and the fourth of his pontificate.’

II.

*Sixtus V. Pont. Max.**Columnam hanc**Ab omni impietate**expurgatam**S. Paulo Apostolo,**æneâ ejus statuâ**inauratâ in summo**vertice positâ DD.**A. MDLXXXIX. Pont. IV.*

‘ This column being cleansed from all profaneness and pollution,
 ‘ was by *Sixtus V.* consecrated to the apostle *St. Paul*, and a gilt brass
 ‘ statue of that saint placed on the top, *A. D.* 1589, and the fourth of
 ‘ his pontificate.’

III.

*M. Aurelius Imp.**Armenis Parthis**Germanisque bello**maximo devictis,**triumphalem hanc**Columnam rebus**gestis insignem**Imp. Antonino Pio.**Patri dedicavit.*

‘ To his father the emperor *Antoninus Pius*, *Marcus Aurelius*, having subdued the *Armenians*, *Parthians*, and *Germans*, dedicated this column, on which are represented his exploits in those long and bloody wars.’

IV.

Triumphalis
 & *sacra nunc sum,*
Christi verè pium
Discipulum ferens,
Qui per Crucis
Prædicationem
de Romanis
Barbarisque
triumphavit.

‘ I am now both a triumphal and a sacred monument, bearing that zealous servant of Christ, who by the preaching of the cross, triumphed over both the *Romans* and *Barbarians*.’

In the year 1670, a *basso-relievo* piece was struck off this pillar by lightning; but was soon replaced.

The stones with which this column was built are of such an uncommon size, that the whole consists only of twenty-eight pieces. The imagery in the upper part of the column is bigger than in the lower; this is almost the only instance of antiquity where the rules of perspective, with which the ancients were little acquainted, have been attended to. Plates of a great number of the *basso-relievo's* are to be met with in *Montfaucon*; but the most perfect account of this pillar is in a particular treatise, intitled *La Colonna di Marco Aurelio, ove è scolpita l'istoria della guerra e vittoria Marcomannica, disegnata e intagliata in acqua forte da Pietro Santi Bartoli, ed esposta con brevi note da Gio. Pietro Bellori, libro in 78. mezzi fogli Imperiali per traverso.*

From the *basso-relievo's*, among which are intermixed some circumstances of the *Marcomanian* war, it is very evident that this monument was erected in honour of *Marcus Aurelius*, and not by him to his father *Antoninus Pius*; but for some time this error passed current, especially under the sanction of the infallible pope *Sixtus* the fifth's inscription. At length, in 1704, the genuine pillar erected to *Antoninus Pius* after his decease, came to light, in the *Mons Citorius*; the rubbish under which this pillar was above half buried, is a sufficient proof that in ancient times there was no such hill as the *Mons Citorius*, and consequently to search among the *Roman* antiquities for the derivation of its name would be to

*This pillar
falsely called
the Antonine.*

*The true one
found.*

little purpose. In Mr. *Fouquet's* cabinet there is indeed a middle-sized copper medal, on one side of which is the head of the emperor *Antoninus* surrounded with a glory, and this inscription :

Antoninus Aug. Pius P. P. TR. P. Cos. III.

And on the reverse, a pillar with this legend :

Felicitas Aug. S. C.

Which would incline one to think that this pillar had been erected whilst *Antoninus* was yet living ; but the title of *Divus*, or God, ascribed to him on the monument itself, utterly overthrows such a conjecture. The erecting of this column indeed might have been resolved on in his lifetime, and this medal struck on that occasion ; but it was not till after his death that the work was finished. It is of red oriental granate ; the height of it is sixty-six *palmi* and a half, the circumference twenty-six and a half, and the diameter about eight and a half ; which, reckoning the *Roman palmi* equal to eight inches, makes the height forty-four feet three inches, the circumference seventeen feet nine inches, and the diameter five feet eight inches.

This is *Vignoli's* calculation in his dissertation on this column printed at *Rome* in 1705. The first who communicated his opinion of it to the public was the chevalier *de la Cbaussè*, the *French* consul at *Rome* in 1704. An accurate draught of it may be seen in the following work, *Piedistallo co i bassi rilievi e iscrizione della Colonna d'Antonino Pio Imperatore, cavato dalle ruine del Campo Marzo dalla Santa Mem. di Papa Clemente XI. intagliato in acqua forte da Francesco Aquila in cinque mezzi fogli Imperiali per traverso*. This pillar is cylindrical, and without any ornaments, and still lies under a kind of shed inclosed with iron rails. The pedestal is an excellent piece of work, and well preserved : it stands under a particular shed by itself, and is a single block of *Parian* marble, twelve feet long, and eleven broad, with this ancient inscription on one side :

Divo Antonino Aug. Pio

Antoninus Aug.

Et Verus Augustus Fili.

The *basso-relievo's* on the other side represent the apotheosis of *Antoninus* and his empress *Faustina*, and likewise horse-races. This pillar, from the place where it was found, is commonly called *Columna Cictoria*, or *Citatoria*.

The

The *Columna Trajani*, or *Trajan's pillar*, is not only of a much larger size, but is adorned with bolder *reliefs* than that of *Antoninus*, and makes a very superb appearance. The grandeur of this column is still heightened by a noble pedestal representing a mass of huge rocks, and embellished with trophies of coats of mail, shields, &c. The place where it now stands is a square hole, seven or eight feet deep, the sides of which are supported by brick walls within it. This plainly indicates the great elevation of the ground, and that by the many ravages and plunders which this famous city has sustained, its situation is raised much higher than it was when this pillar was first erected. The *basso-relievo's* are carried round the pillar, and from the bottom to the top form twenty-three spiral circumvolutions. The subject of them is *Trajan's* expedition against *Decebalus* king of the *Dacians*, and they contain near two thousand five hundred figures; but with so little regard to perspective, that those in the rear of a corps appear as large and as full in view, as those in the front. The stair-case within consists of an hundred and eighty-four steps, and is very light by means of forty-three apertures or windows properly disposed. In the highest gallery are these words :

Sixtus V. Pont. M. B. Petro Apost. Posuit A. III.

‘Dedicated to *St. Peter* by *Sixtus V.* of blessed memory, in the third year of his pontificate.’

The urn with *Trajan's* ashes, which is said formerly to have been fixed on the top *, has been obliged to give place to a brass gilt statue of *St. Peter*. This pillar is of marble, and the whole consists of only thirty-four pieces.

The pedestal consists of one stone, the base of eight, the *Torus* of one, the shaft of twenty-three, and the capital of one. On the pedestal is this inscription :

SENATVS. POPVLVSQUE. ROMANVS.
IMP. CAESARI. DIVI. NERVAE. F. NERVAE
TRAIANO. AVG. GERM. DACICO. PONTIF.
MAXIMO. TRIB. POT. XVII. IMP. VI. COS. VI. PP.
AD. DECLARANDVM. QVANTAE. ALTITVDINIS.
MONS. ET. LOCVS. TANTIS. OPERIBVS. SIT. EGESTVS.

* *Entropius's* account differs from this; in his *Hist. Rom. lib. viii.* he says of *Trajan*, *Ossa ejus collocata in urna aurea, in foro quod ædificavit, sub columna sita sunt, cujus altitudo CXLIV pedes habet.* ‘His bones were put in a golden urn, which was deposited under a column of a hundred and forty four feet in height, standing in the forum which he built.’

The inscription is somewhat defaced; but the imperfect words *Tanti-ibus*, it is plain, can mean nothing else but *Tantis operibus*.

The curious may receive farther satisfaction concerning this remarkable pillar in the following works:

1. *Alphonfi Ciacconii Historia utriusque belli Dacici a Trajano Cæsare gesti ex simulacris, quæ in columna ejusdem Romæ visuntur, collecta. Adjecta hujus columnæ explanatio. Romæ, 1576, fol.*

2. *Raph. Fabretti de Columna Trajani Syntagma cum fig. Rom. 1683 & 1690, fol.*

3. *Colonna Trajana, con tutta l'istoria della guerra Dacica, e della Vittoria contro i Daci ottenuta da Trajano, scolpita nella medesima Colonna nuovamente disegnata, e accresciuta di medaglie, iscrizione, e trofei, e intagliata in acqua forte da Pietro Santi Bartoli, coll' indice, ed esposizione Latina d' Alfonso Ciacconio, compendiata nella volgar Lingua sotto ciascuna immagine da Gio. Pietro Bellori, libro in 128 mezzi fogli Imperiali per traverso.*

Fragments of
large granate
pillars.

Near this column lies several fragments of granate pillars, which, by their dimensions, must have belonged to some extraordinary edifices.

The column before the church of St. Maria Maggiore has been already spoken of.

Curia Hosti-
lia.

The few remains of the *Curia Hostilia*, and Nero's golden palace, if they really belonged to those edifices, are to be seen on mount *Celius*.

Curia Anto-
nini Pii.

In the wall of a house behind St. Bartholomew's church, in the *Piazza Pietra* are to be seen eleven beautiful fluted pillars, of the *Corinthian* order, supposed to be remains of the *Curia*, or Palace of *Antoninus Pius*.

The *Palatium Augustorum* has been mentioned in the description of the *Farnese* gardens.

Forum Ner-
væ.

Of *Nerva's Forum*, on the south-side of the *Quirinal* mount, there still remain a tower and three *Corinthian* pillars, which are much injured by time.

Mausoleum
Augusti.

Augustus's Mausoleum, which is in the *Strada de' Pontefici*, behind St. Rocco's church, is a circular lofty building, with thick walls; the area within it is converted into a garden.

In the center stands a statue of *Augustus*, and the outside of this building is in a good condition; but the inside is now so decayed, that no idea can be formed of its ancient magnificence.

Tombs of A-
lexander Se-
verus and Ce-
cilia.

The remains of the emperor *Severus's* tomb are without St. John's gate, on the road to *Frescati*, and that of *Cecilia*, daughter of *Q. Creticus Metellus*, and the rich *Crassus's* wife, is to be seen in the *Appian* road, beyond St. Sebastian's church. The latter looks something like an old decayed tower; and from the number of ox-heads in *basso-relievo* on this edifice, it is now called *Capodi Bove*. When this part of *Italy* was the seat of war, the enemy often made use of this tower for a place

Capodi Bove.

of

of arms, or a fortress. At the beginning of the year 1726, was discovered, in the *Appian* road, a spacious sepulchre which belonged to *Augustus's freed men*, of which curious accounts have been published by *Bianchini*, *Gori*, and *Salvini*; most of its antiquities came into cardinal *Albani's* possession.

On one side of the *Porta Ostia*, or *St. Paul's gate*, is a pyramid designed ^{Cestius's py-} for a monument of *Caius Cestius*, one of the seven *Epulones* or officers, ^{ramid,} whose business was to furnish banquets for *Jupiter* and the rest of the gods. This structure is built with brick, and incrusted with marble. It is a hundred and ten feet high, and each side of the base is eighty-one square feet and a half. On the east-side is this inscription:

C. Cestius L. F. Pob. Epulo Pr. Tr. Pl.
VII. Vir. Epulonum.

The words at length are,

Cajus Cestius, Lucii filius, Poblilia, Epulo, Prætor, Tribunus Plebis, Septemvir Epulonum.

On the west side are these words:

Opus absolutum ex Testamento diebus CCCXXX.
arbitratu

Ponti P. F. Clau. Melæ heredis & Poti L. i. e. arbitratu Pontii Publii filii, Claudii, Melæ heredis & Poti Liberti.

At the entrance of this pyramid stand two fine marble pillars, and within it is an apartment with a *Victory* painted at each corner. A full account and description of this pyramid may be seen in *Falconieri's* dissertation annexed to *Nardini's Roma Antiqua*.

At a small distance from the pyramid, towards the city is the *Mons* ^{Mons testace-} *Testaceus* or *Doliolum*, commonly called *il Testaccio*. This hill consists ^{us or Doliolum.} only of broken earthen vessels, brought hither from the city, and is a hundred and sixty feet high, and half an *Italian* mile in circumference. Lately some wine vaults have been made here; and as the wine is kept perfectly cool in these vaults, in summer time it is a place of great resort.

Of the obelisks near the *Lateran*, *S. Maria Maggiore*, *S. Maria sopra Minerva*, and the *Vatican*, as also those before the *Rotonda* in the *Piazza Navona*, in the *Villa Medicea*, *Villa Mattei*, and other places, an account has already been given in this volume. They are all of *Egyptian* granite, and of such an enormous size, that it is not a little surprising how

how in ancient times, when mechanics wanted the improvements of later ages, such prodigious masses could be carried from place to place and erected. Concerning the ships or floats on which they were transported from *Egypt* to *Italy*, *Pliny* and *Suetonius* may be consulted. Some men of learning will not allow these obelisks to have been dug out of the quarries in one single piece, but suppose that the ancients were possessed of a secret, either as it were of casting those obelisks; or of working the materials into a mass, which being moulded into a proper size and figure at the place where it was to be erected, was there dried and indurated either by the air only, or by the help of fire. But if this had been the case, how came *Heliogabalus's* design, which was resolved upon, of erecting a column of an extraordinary height with a stair-case within it, to be frustrated? For *Lampridius* tells us, that this project came to nothing, for want of a block of granite suitable to that emperor's vanity*.

Female senate. I cannot forbear taking notice here of a senate or council of women established by that effeminate emperor, in order to regulate the ceremonials among the *Roman* ladies. Of this *Lampridius* in *Heliogabalus's* life says, *Fecit & in colle Quirinali Senatulum, id est, mulierum Senatum, in quo antè fuerat conventus matronalis — Sed Semiramica facta sunt Senatûs consulta ridicula de legibus matronalibus: quæ quo vestitu incederent; quæ cui cederet; quæ ad cujus osculum veniret; quæ pilento; quæ equo sagmario; quæ asino veberetur, quæ carpento mulari, quæ boum: quæ sella veberetur, & utrum pellicea, an ossea, an eborata, an argentata: & quæ aurum vel gemmas in calceamentis haberent.* 'He also instituted an inferior senate, *i. e.* a senate of women in the palace on mount *Quirinal*, where formerly the *Roman* matrons held their meetings.—The ridiculous acts of this august assembly extended to dress, precedence, salutations, equipages, &c. They determined who were qualified to keep a chariot, or a sumpter horse; who should ride on an ass; who in a car drawn by mules, and who by oxen; also what ladies should be carried in a chair, and what sort it should be, whether of leather, bone, ivory, or silver: and lastly, who should be allowed to wear gold or jewels on their shoes.'

Turris Militiæ.

Of the *Turris Militiæ*, where the emperor *Trajan's* guards were stationed, some remains are to be seen in the convent of *St. Catherine* of *Sienna* on the *Quirinal* mount. I have already taken notice of *Mæcenas's* tower in describing the church of *St. Anthony*.

Some ruins of the wall and stable built by *Tarquinius Superbus* are to be seen on mount *Esquiline* in the *Villa Negroni* or *Montalta*.

* *Lamprid. in vita Heliogabali. Constituerat & columnam unam dare ingentem, ad quam adscenderetur intrinsecus, ita ut in summo Heliogabalum Deum collocaret: sed tantum saxum non invenit, cum id de Thebaide afferre cogitaret.*

Some remains of the warm baths built by *Agrippina*, *Nero's* mother, ^{Thermae Agrippinae.} are still to be seen on the *Viminal* mount, near the church of *St. Vitalis*; and behind the *Pantheon*, or *Rotonda* are to be seen the ruins of those of *Marcus Agrippa*.

The cold baths of the emperor *Caracalla* were on the *Aventine* mount, ^{Caracalla's cold baths.} and it was among the ruins of these baths that the celebrated *Toro Farnese* or *Farnesian* bull was found. Several of the walls and apartments belonging to these baths are still to be seen among vine-yards and kitchen-gardens. Near *S. Maria* in the *Campo Carleo* were the baths of *Paulus Æmilius*, where a suite of apartments round a gallery are still plainly to be distinguished.

The ruins of *Constantine the Great's* baths are to be seen in *Constable Colonna's* garden on mount *Quirinal*; those of *Trajan's* baths near *St. Prisca's* church on mount *Aventine*, and those of *Vespasian* in the kitchen-^{The baths of Constantine the Great, &c.} garden belonging to the convent of *S. Pietro in Vincoli*. Of these last there are still remaining nine apartments which seem to have served for reservoirs, and to each of them there are seven doors or entrances. They are generally called *Le sette Sale*. These chambers are not all of a ^{Sette Sale.} length, but the largest is not above thirty-seven feet long: the height is about twelve, and the breadth eighteen feet. On the other side of the garden are the ruins of the palace called *Casa Flavia*, where anciently stood the groupe of *Laocoön* and his sons, mentioned by *Pliny*. The old painting *in fresco* on the walls are so decayed as to be scarce discernible. ^{Casa Flavia.}

Dioclesian's baths have been mentioned in my account of the church of *S. Maria degl' Angeli*.

The ruins of *Pompey's* theatre, which according to *Pliny*, was spacious enough to contain forty thousand spectators, are now inclosed with-^{Pompey's theatre.} in the *Orsini* palace.

Of the temple erected to *Antoninus* and his empress *Faustina* ten *Corinthian* pillars which belonged to the portico are yet standing before the ^{Antoninus's temple.} church of *S. Lorenzo* in *Miranda*, on the *Forum*, with this inscription:

- *Divo Antonino & D. Faustinae ex S. C.*

The temple of *Bacchus* is supposed to have stood near the church of *S. Costanza*.

Of the temple of *Concord* eight oriental granate pillars of the *Ionian* or-^{The temple of Concord.} der are still to be seen behind the Capitol towards mount *Palatine*. It was built as a memorial of the reconciliation of the people and the nobility at *Rome*. On the architrave are these words:

S. P. Q.

S. P. Q. R. incendio consumptum restituit.

‘ This temple having been destroyed by fire was rebuilt by order of the senate and people of Rome.’

The temple of *Hercules* has been already taken notice of in the account of St. *Stephen's* church.

The temple of Janus.

Near *Severus's* triumphal arch in the *Campus Boarius* are the remains of the temple of *Janus Quadrifrons*, which was built of *Greek* marble, and resembles a large quadrangular tower with four entrances.

Temple of Jupiter the Thunderer.

Not far from the temple of *Concord* in the *Forum*, are to be seen three pillars, by some thought to be the remains of the temple of *Jupiter Tonans* or the Thunderer, and by others that of *Julius Cæsar*. This imperfect word is all that is legible on the pedestal :

- - - E S T I T V E R.

Temple of Minerva.

The temple of *Minerva* stood in *Nerva's Forum*, where the front embellished with fine *basso-relievo's* is still remaining. In one *bas-relief* over the middle of the *façade* the goddess herself is represented.

The temple of *Minerva Medicea* stands on an eminence in a vine-yard behind St. *Bibiana's* church, and is in pretty good condition.

Temple of Peace.

The temple of *Peace* stands in the *Campo Vaccino* opposite to the *Vigna Farnese*. Three detached parts of it, which are roofed but very ruinous, are still remaining. The roof is divided into a great number of octangular compartments, formerly said to have been plated with gold. On the successful conclusion of the *Jewish* war, this temple was rebuilt by *Titus*, and splendidly adorned with the spoils brought from *Jerusalem*. *Herodian* and *Ammianus Marcellinus* give an astonishing account of its riches ; and when in *Commodus's* time this temple was burnt down by lightning, the melted silver and gold is said to have flowed out in a stream two hundred feet broad and three hundred in length. *Herodian* makes no scruple to call this temple *μεγιστον και καλλιστον των εν τη πολει εργων*, i. e. ‘ The largest and most beautiful edifice in the whole city.’ A market for cattle being kept every *Friday* on this place, this famous temple is parcelled into several divisions, and let out by the *Apostolic* chamber to graziers as an inclosure for their bullocks, &c.

What remains of the temples of *Romulus* and *Remus*, is to be seen near the churches of St. *Cosmo* and *Damiano*, and of St. *Theodore*.

The temple of Saturn.

The temple of *Saturn* stood on the present situation of St. *Adrian's* church, where part of the front is still to be seen.

The

The temple of the *Sun* is by many antiquarians supposed to have been the edifice since converted into the church of *Madonna del Sole*, and dedicated to St. *Stephen*. The eighteen lofty pillars standing in a row and fixed in the remains of the brick wall, are of *Greek* marble. Others are of opinion, that this church was rather the temple of *Hercules*, or as others will have it of *Vesta*. Temple of the Sun.

The ruins of a temple of the *Sun*, and likewise those of the *Moon* and *Venus* are to be seen in the gardens of St. *Maria Nuova*; the roofs of the two first are contiguous and divided into small square compartments, which possibly were once plated over with gold or silver. That facing the east is said to have been the temple of the *Sun*, and that towards the west to have been dedicated to the *Moon*. The ruins of a temple of the Sun and also of the Moon and Venus.

We are told in the *Notitia Imperii*, that the number of temples in ancient *Rome* amounted to four hundred and twenty; but at present it would be a difficult matter to ascertain the situation of the tenth part of that number.

I shall conclude this account of the city of *Rome* with observing, that whoever is inclined to take a view of all the particulars above-mentioned, must be very expeditious to dispatch them in six weeks; and to reap the entertainment and instruction he may propose to himself, he should be previously furnished with proper information, and accurate descriptions of them. I have, therefore, for the conveniency of travellers, here added a catalogue of the several public edifices, &c. according to their situation and proximity; so that they may be viewed regularly, and, that as many as lie conveniently may be seen in one day to prevent the loss of time.

Rome is divided into fourteen *Rioni* or quarters; and as the curiosity of a traveller naturally leads him first to St. *Peter's* church and the *Vatican*, which are both in the *Rione di Borgo*, I shall begin with that quarter. Modern division of Rome into Rioni or quarters.

Rione di Borgo.

1. St. *Peter's* church.
2. The *Vatican* palace.
3. The castle of St. *Angelo*; with the bridge leading to it.
4. The manufactory of mosaic work.
5. *La Zeccha*, or the mint.
6. *S. Maria Transpontina*.
7. *S. Maria della Pietà in Campo Santo*.
8. *Il Palazzo della Sagra Inquisizione*, or the palace of the holy inquisition.
9. *Giardino Cefio*, the *Cefi* gardens.
10. *Giardino Barberino*, the *Barberini* gardens.

11. *S. Michel' Arcangelo.*
12. *S. Spiritu in Sassia.*
13. *Villa Barberina.*

II. *Rione di Trastevere.*

1. *S. Onofrio.*
2. *Palazzo Salviati alla Lungara.*
3. *S. Maria, Regina cæli.*
4. *Palazzo Farnese, alla Lungara.*
5. *Villa Pamfilia.*
6. *S. Pancrazio, fuori delle Mura.*
7. *The fountain of Paul V. on mount Janiculo.*
8. *S. Pietro Montorio.*
9. *S. Francesco, à Ripa Grande.*
10. *La Dogana nuova di Ripa, or the new custom-house.*
11. *L'Ospizio di S. Michele à Ripa Grande, or St. Michael's hospital.*
12. *S. Maria dell' Orto.*
13. *S. Maria in Trastevere.*
14. *S. Maria della Scala.*
15. *S. Cecilia in Trastevere.*
16. *Villa Benedetti.*
17. *Villa Corfini.*

III. *Rione di Ripa.*

1. *S. Bartolomeo dell' Isola.*
2. *S. Stefano alle Carozze, or Madonne del Sole.*
3. *S. Maria Egizziaca, and Pontius Pilate's house.*
4. *S. Maria in Cosmedia.*
5. *S. Paolo fuori delle mura.*
6. *SS. Vincenzo e Anastasio alle 3 fontane.*
7. *S. Paolo alle 3 fontane.*
8. *Il monte Testaccio.*
9. *Cestius's pyramid.*
10. *Il Circo d'Antonino, the emperor Antoninus's Circus.*
11. *S. Sebastino alle Catacombe.*
12. *S. Gregorio M. nel Monte Celio.*
13. *S. Andrea in Monte Celio.*
14. *SS. Giovanni e Paolo.*
15. *Villa Farnese nel Palatino.*
16. *S. Maria Liberatrice.*
17. *S. Teodoro.*
18. *S. Anastasia.*

19. *S.*

19. *S. Giorgio.*
20. *S. Giovanni Battista decollato.*
21. *Palazzo Savelli, now the Orsini palace.*
22. *S. Sabina.*
23. *S. Maria della Consolazione.*
24. *S. Maria in Portico.*
25. *S. Giovanni Colabita.*
26. *Palazzo Savelli.*
27. *S. Bartolomeo.*
28. *Villa Casali in Monte Celio.*
29. *Villa Mattei.*

IV. *Rione di S. Angelo.*

1. *S. Catarina de' Funari.*
2. *Palazzo Mattei.*
3. *Fontana di Piazza Mattei, the fountain in Piazza Mattei.*
4. *Il Seraglio dell' Ebrei, i. e. the Ghetto, or the Jews quarter.*
5. *Palazzo Costaguti.*

V. *Rione della Regola.*

1. *Il grand' ospizio della SS. Trinità, the great hospital of the Trinity.*
2. *S. Francesco à Ponte Sisto.*
3. *La Fontana di Ponte Sisto, the fountain near Sixtus's bridge.*
4. *S. Girolamo della Carità.*
5. *Palazzo Farnese.*
6. *Palazzo Piccini.*
7. *Palazzo di Spada.*
8. *Il sacro Monte della Pietà, or the charitable corporation.*
9. *Il S. Spirito de' Napolitani.*
10. *S. Barbara.*
11. *S. Maria in Monticelli.*

VI. *Rione di Parione.*

1. *S. Lorenzo e Damaso.*
2. *Palazzo della Cancelleria, or palace of the state-offices.*
3. *S. Maria e S. Gregorio in Vallicella.*
4. *La Statua di Pasquino, Pasquin's statue.*
5. *La Piazza Navona.*
6. *S. Agnese in Piazza Navona.*
7. *Palazzo Pamfilio in Piazza Navona.*
8. *Palazzo Orsini, late the duke di Bracciano's.*
9. *S. Maria dell' Anima.*

10. *Palazzo de' Maximi.*

11. *Palazzo di Pio.*

VII. Rione di Ponte.

1. *S. Giovanni Battista de' Fiorentini, à strada Giulia.*

2. *Palazzo Sacchetti.*

3. *Palazzo Lancellotti.*

4. *S. Maria della Pace.*

5. *Il Palazzo Altæmps.*

6. *S. Apollinare, and the German college.*

7. *S. Agostino.*

8. *S. Maria all' Orso.*

9. *Bancho del Spirito S. or the bank.*

10. *S. Maria del Suffragio.*

11. *Palazzo di Pallavicino.*

VIII. Rione di Trevi.

1. *S. Maria della Vittoria.*

2. *S. Susanna.*

3. *Palazzo Barberino alle quattro fontane.*

4. *Il Palazzo Pontificio di Monte Cavallo, or the pope's palace on Monte Cavallo.*

5. *SS. Apostoli.*

6. *Palazzo del Connestabile Colonna.*

7. *Palazzo Ghigi à Santi Apostoli, and the Corso.*

8. *Palazzo Pamfilio nel Corso.*

9. *L'Academia di Pittura del Rè di Francia, or French academy of painting.*

10. *S. Nicolò di Tolentino.*

11. *Villa Ludovisia.*

12. *La Fontana di Trevi, the Trevi fountain.*

13. *S. Vincenzo e Anastasio.*

14. *La Chiesa della SS. Concezione de' Frati Capuccini.*

15. *Il Palazzo di Caroli al Corso.*

16. *Palazzo del Principè Carbognano, al Corso.*

17. *Palazzo di Gualtieri.*

18. *Forum Nervæ, Nerva's forum.*

19. *Templum Minervæ, the temple of Minerva.*

IX. Rione di Colonna.

1. *Villa Borgnese, fuori di Porta Pinciana.*

2. *Colligium Urbanum de Propaganda Fide.*

3. *S. Andrea delle Fratte.*

4. *S. Silvestro in Capite.*
5. *Palazzo Verospi, nel Corso.*
6. *Palazzo Chisio al Corso.*
7. *Curia Innocenziana.*
8. *La Dogana nuova di Terra*, the new custom-house for landing imports.
9. *Il Seminario Romano.*
10. *S. Maria ad Martyres, or La Rotonda.*
11. *Colonna di M. Aurelio nella piazza di Colonna.*
12. *Colonna Antonina di Monte Citorio.*
13. *Curia Antonini Pii.*
14. *S. Maria in Via.*

X. Rione di Campo Marzo.

1. *SS. Ambrogio e Carlo de' Lombardi.*
2. *Palazzo Gaëtani, al Corso.*
3. *S. Trinità de' Monti.*
4. *Piazza di Spagna.*
5. *Villa di Medicis.*
6. *La Chiesa di Giesù & Maria, al Corso.*
7. *S. Giacomo degl' Incurabili.*
8. *S. Maria de' Miracoli.*
9. *S. Maria di Monte Santo.*
10. *S. Maria del Popolo.*
11. *La Piazza del Popolo.*
12. *Fontana d' Acqua Acetosa*, or the fountain of mineral water.
13. *Il nuovo Porto di Ripetta.*
14. *Palazzo Borghese.*
15. *Collegium Clementinum.*
16. *Villa Cesi.*
17. *Villa del Papa Giulio III.*
18. *Villa Giustiniani.*
19. *Mausoleo d' Augusto.*

XI. Rione di S. Eustachio.

1. *Palazzo Giustiniano.*
2. *S. Luigi de' Francesi.*
3. *Palazzo del Gran Duca di Toscana*, or the great duke of Tuscany's palace.
4. *S. Giacomo de' Spagnuoli.*
5. *La Sapienza*, or the University.
6. *S. Andrea della Valle.*

XII. Rione

XII. Rione della Pigna:

1. S. Ignazio.
2. Il Collegio Romano.
3. S. Maria sopra Minerva.
4. La Chiesa del Giesù.
5. Palazzo Altieri.
6. S. Marco.
7. Palazzo del Duca Strozzi.

XIII. Rione di Campidoglio.

1. Il Campidoglio, or the Capitol.
2. S. Maria d' Ara Cœli.
3. S. Maria in Portico, in Campitelli.
4. S. Gioseppe de' Falegnami.
5. S. Pietro in Carcere.
6. S. Luca in S. Martina.
7. S. Adriano in Campo Vaccino.
8. S. Lorenzo in Miranda.
9. S. Cosmo e Damiano.
10. Villa Farnese.
11. S. Maria Liberatrice.
12. Il Colisco, or Titus's amphitheatre.
13. La Meta sudante, or the sweating pillar.
14. L'Arco di Constantino M. or Constantine the Great's triumphal arch.
15. L'Arco di Tito Vespasiano, or Titus's triumphal-arch.
16. L'Arco di Sept. Severo in foro Romano, or Severus's triumphal-arch in the Forum boarium.
17. L'Arco di Sept. Severo in foro boario, another of the same emperor in the Forum.
18. Il Lago di Curtio, Curtius's lake.
19. Templum Antonini in S. Lorenzo in Miranda.
20. Templum Pacis, or the temple of peace.
21. Circus Maximus.
22. Cloaca Maxima, or common-sewer.
23. S. Anastasia.

XIV. Rione de' Monti.

1. S. Maria nuova, S. Francesca Romana, and the temples of the sun and moon.
2. S. Maria in Domenica.
3. Villa Mattei alla Navicella.

4. S. Ste-

4. *S. Stefano rotondo.*
5. *S. Giovanni Battista e Giov. Evangelista in Fonte.*
6. *Basilica di S. Giovanni Lateranense, or St. John Lateran.*
7. *Palazzo Lateranense, or the Lateran palace.*
8. *SS. Salvatore alle Scale Sante.*
9. *S. Croce in Gerusalemme.*
10. *S. Lorenzo fuori delle Mura.*
11. *S. Bibiana.*
12. *S. Clemente.*
13. *S. Andrea in Portogallo.*
14. *S. Maria de' Monti.*
15. *S. Pietro in Vincoli.*
16. *S. Silvestro e Martino alli Monti.*
17. *S. Prassede.*
18. *S. Antonio Abbate.*
19. *S. Maria Maggiore.*
20. *S. Pudenziana.*
21. *S. Domenico e Sisto.*
22. *Villa Aldobrandina.*
23. *S. Catarina da Siena à Monte Magnanapoli.*
24. *S. Domenico, à Monte Magnanapoli.*
25. *La Colonna Trajana, or Trajan's pillar.*
26. *Palazzo Mazzarino à Monte Cavallo.*
27. *S. Andrea de' PP. Giesuiti.*
28. *S. Anna alle quattro fontane*
29. *S. Carlo alle quattro fontane.*
30. *Il Giardino Ghisio nella Via felice, the Ghisi gardens.*
31. *Villa Montalta.*
32. *S. Maria degl' Angeli alle Terme Diocleziane.*
33. *S. Agnese fuori di Porta Pia.*
34. *S. Costanza fuori di Porta Pia.*
35. *Fontana alle Terme Diocleziane, the fountain near Dioclesian's baths.*
36. *S. Bernardo alle Terme Diocleziane.*
37. *Palazzo Albani alle quattro fontane.*
38. *Villa del Marchese Constaguti, vicina à Porta Pia.*
39. *Villa Patrizia.*
40. *Villa Strozzi.*

L E T T E R LVI.

Journey from *Rome* to *Naples*.

S I R,

THE gates of *Rome* are never shut, so that at any hour by day or night a traveller may go out or come into the city without any difficulty. In travelling from *Rome* to *Naples* it is very inconvenient to go with the *Vetturini*; for though the road they take lies over *Monte Cassino*, and consequently gives one an opportunity of seeing the celebrated *Benedictine* monastery on that hill; yet it is attended with the mortification of being five days on the road, and paying the *Vetturini* an extraordinary price for their loss of time. The abbey of *Monte Cassino* stands on a high mountain, the ascent to which is near two *German* miles. The fathers are very courteous and hospitable; the prospect from this abbey is charming, the library well kept, and the revenues very considerable: but what gains it an uncommon veneration among the *Roman-Catholics*, is, that here *St. Benedict*, the patriarch of the monks among the western Christians, first instituted his order, which has produced so many eminent personages. For in the year 1688, the registers of this order contained four emperors, twelve empresses, forty popes, one-and-forty queens, forty-six kings, fifty patriarchs, two hundred cardinals, sixteen hundred archbishops, four thousand six hundred bishops, and three thousand six hundred canonized saints.

Abbey on
Monte Cas-
sino.

Velletri.

In the road from *Rome* to *Torre di mezza via*, which is the first stage, are to be seen the noble ruins of some ancient aqueducts. *Velletri* lies at the distance of three posts or stages from *Rome*, on a hill, and is celebrated by *Pliny*, *lib. xiv. c. 6.* for the excellency of its wine; but at present it is much degenerated, being so rough as to be hardly drinkable, unless it be boiled. The vineyards or mountains near *Setia*, not far from *Casa Nuova*, have degenerated in the same manner; for they are now almost barren, whereas they produced a great quantity of generous wine, for which *Setia* is celebrated by *Martial*, *Strabo*, *Athenæus*, *Statius*, *Juvenal*, and *Pliny*. The author last mentioned says, ‘That *Augustus* preferred the *Setia* wine to any other.’ The principal, and indeed, the only palace now in *Velletri*, is that which formerly belonged to the family of *Ginetti*, and since devolved to prince *Lancellotti*. It was built by cardinal *Ginetti*, from a design of the famous architect

Ginetti pa-
lace.

Lunghi

Lunghi, and is said to have cost five hundred thousand *scudi*, or crowns. The great stair-case is built with white marble, and is so magnificent and well-contrived, that it passes for the finest in all *Italy*. In the apartments are a great number of fine statues, busto's, *basso-relievo's*, and paintings. The most remarkable among the first are, a *Venus* with *Cupid*, and the fable of the unfortunate *Dirce* in little, after the manner of the *Toro Farnese*. The prospect from the gardens is extremely beautiful: they are also ornamented with fine pieces of sculpture, particularly four pillars, which were brought hither from the temple of *Mars* at *Velletri*, and several antique *sarcophagi*, dug up in that neighbourhood; one of which, from the naval ornaments carved on it, is thought to have belonged to a sea-officer. Plates of these antiques are to be seen in cardinal *Corradini's* *Vetus Latium profanum & sacrum*, continued by *Vulpi*, a learned *Jesuit*.

Among the antiquities collected by the *Borgia* family in their house at *Velletri*, the busto's of a philosopher, and the emperor *Pertinax*, are worth observing.

In the market-place, near the *Ginetti* palace, is a superb bronze statue of *Urban VIII.* who is represented in his pontifical habit pronouncing the benediction: this statue was designed by *Bernini*. It stands on a marble pedestal, and, as appears by the inscription, was erected in 1637.

Misson, relying on the authority of *Suetonius*, affirms that *Augustus* Whether the emperor Augustus was born at Velletri. was born at *Rome*, and that *Velletri* has no claim to the honour of being the place of his birth; but from the same historian (chap. v. and xciv. of his life of *Augustus*) and from the beginning of the 55th book of *Dio Cassius*, it appears, that this emperor's family was of *Velletri*, and that he himself was educated at a seat in the neighbourhood of that town.

About three *Italian* miles from *Velletri*, towards *Nettuno*, at a place called *le Cento Colonne*, are the remains of an ancient reservoir, or fish-pond; and not far from *Velletri*, towards *Cintiano*, are to be seen the ruins of a magnificent palace, which is thought to have been the residence of the emperor *Otho*, as the hill on which it stood is still called *Colle Ottone*. Remains of Otho's palace. Copper-plates of some lofty vaulted rooms still remaining, and of the above-mentioned reservoir, are to be seen in *Corradini's* *Vetus Latium continuatum*, tom. IV. tab. iii. and ix.

On the left-hand, near *Cisterna*, which is the fourth stage from *Rome*, stands a noble palace belonging to prince *Caserta*. *Sermonetta* lies in a marshy unhealthful soil. The name of this country, in *Pliny's* time, was *Palus Pomptina*; but instead of twenty-three towns which stood there in his time, only a few houses scattered through the country are now to be seen *. It appears indeed from *Strabo* (*Geogr. lib. v.*) that

* *Plin. Hist. Nat. lib. iii. c. 5. vide Corradini Latium, tom. II.*

the air of this country was reckoned very unhealthy in ancient times, and *Silius Italicus* terms it *Campus Pomptinus pestifer*: but at present it is more noxious than ever, as the extent of the fens and stagnating waters, which were the causes of its insalubrity, is now increased. The woods about *Cisterna* and *Sermoneta*, especially those to the south of the former, intercept a great part of the infectious exhalations, which otherwise the southerly winds must have carried towards *Rome*, where they naturally would be attended with very pernicious consequences. For this reason, in 1714, the Pope would not permit the duke *di Sermoneta*, who could have made it turn to a very great account, to cut down those woods at once: for a commission of several cardinals was appointed to examine the affair, and *Lancisi*, the Pope's physician (a very competent judge of such matters) being consulted, laid before them a weighty remonstrance, setting forth the evils which would result to the city of *Rome* by cutting down this wood, unless it was done gradually by certain parcels and divisions. Accordingly a proper regard was paid to his opinion, and the wood was cut down in such a manner, as to allow one part of it time to grow before another part was touched.

Sermoneta.

St. Paul's
three taverns.

Sermoneta lies on the left of the road from *Rome* to *Naples*; it is situated on an eminence well-planted with olive-trees. The road as far as *Casa Nuova* is along a flat country, and being interspersed with ancient ruins, is not unpleasant; among which, those on the left, called *Tre-Taverna*, is said to be the place mentioned in the twenty-eighth chapter of the *Acts* of the *Apostles*. Beyond *Casa Nuova* the road bears to the left into a delightful valley, from which to *Piperno* is a continual ascent; these parts also abound with olive plantations. Those who are fond of natural curiosities may meet with some entertainment in the various petrefactions to be found there. From *Piperno* the road lies through a large wood of cork-trees, the bark of which is thick, and being stripped off for use, grows again in two years time. This tree is an ever-green, with leaves resembling those of a pear or plumb-tree, and bears a kind of mast*. This tree is to be met with on the other side of *Piperno*, and likewise in *Spain*, and the southern parts of *France*.

Terracina.

Terracina, by the ancients called *Anxur*, lies on a hill, and is the last town in the papal dominions. The country in this neighbourhood, excepting some morasses, is very fruitful, and produces good wines. It exhibits several delightful gardens, and is interspersed with little groves of orange-trees which grow in the open fields. Both here and further on towards *Naples*, are to be seen great quantities of a kind of fruit called *Coroba*, or *Corrobola*, resembling large bean-shells. The whole

* It is a kind of ever-green oak, and bears acorns, as I observed in *France*; so that the author's description of it is not very accurate.

Country hereabouts has the appearance of a delicious garden, so that it is not at all surprising that the ancient pagan inhabitants (as appears from the images of that deity carved in numberless places) should pay divine honours to *Priapus*, the god or patron of gardens *.

Just beyond *Terracina* are to be seen the ruins of the temple of *Janus*, *Remains of antiquity.* the palaces of *Julius Cæsar*, *Adrian*, and other remains of antiquity; particularly the *Via Appia*, which here reaches from *Mola* to the river *Garigliano*. This famous road derives its name from *Appius Claudius* the censor, who made it at his own expence, from *Rome* to *Capua*. From *Tacitus's Annals*, *Strabo*, and *Horace*, it appears, that it extended as far as *Brundisium* in their time; yet they make no mention of the person by whom it was continued. As there are other roads to *Brundisi*, and this is in some places extremely damaged, passengers do not always keep the *Via Appia*: however, by the constant and durable repairs bestowed on it, it may be travelled hereabouts without any considerable inconveniency. The stones of this pavement are about a foot and a half square, and so hard and firmly cemented, as to have stood the continued frictions of carriages, &c. for above two thousand years. This causeway is twenty *palmi* broad, and affords sufficient room for two carriages to go abreast. From *Terracina* there is a fine view of the sea to the right, which is so near the road, that at the distance of an *Italian* mile from that town, there was a necessity of breaking down a piece of a rock to clear the way, which there runs close by the sea. Three miles further on this road is the frontier wall of the kingdom of *Naples*, called *Portello*, which extends itself, according to some, from the hill to the sea, or at least to a fort, where, in war time, the *Neapolitans* keep a garrison. On that side of the gate which looks towards *Naples* is the following inscription: *Inscription at the Neapolitan frontiers.*

* *Sinum lactis, & hæc te liba, Priape, quotannis
Exspectare sat est: custos es pauperis horti.
Nunc te marmoreum pro tempore fecimus: at tu,
Si fætura gregem suppleverit, aureus esto.* VIRG. Ecl. vii. v. 33.

‘ This bowl of milk, these cakes, our country fare,
‘ For thee, *Priapus*, yearly we prepare,
‘ Because a little garden is thy care.
‘ But if the falling lambs increase my fold,
‘ Thy marble statue shall be turn’d to gold.’ DRYDEN.

*Philippo II. Rege Catholico
Perat. Alcalæ Duce pro-Rege.
Hospes, hic sunt fines Regni Neapolitani.
Si amicus advenis, pacata omnia invenies
Et, malis moribus pulsus, bonas leges.
Anno Domini MDLXVIII.*

‘ Stranger, these are the frontiers of the kingdom of *Naples*. If thou
‘ comest as a friend, thou shalt meet with humane treatment; vice and
‘ disorders being here suppressed by the happy influence of salutary laws.
‘ This inscription was put up in the reign of *Philip II.* king of *Spain*,
‘ the duke of *Alcala* being vice-roy of *Naples*, and in the year of Christ
‘ 1568.

*Difference be-
tween the
papal and
Neapolitan
dominions.*

In going from *Rome* to *Naples* it is requisite to have a pass-port which is given *gratis* by the imperial minister, or the cardinal-agent; and in returning from *Naples* to *Rome* another pass-port must be procured from the vice-roy. In both of them is specified the time of their continuing in force; however it was not till we came to *Mola* that any pass-port was required of our company: at *Terracina*, and even at the fort we were not asked to produce it. The ecclesiastical state and the kingdom of *Naples* are distinguished by giving the appellation of *La Campagna* to the former, and *Il Regno* to the latter: but the difference between them is very visible, the kingdom of *Naples* being much more populous and better cultivated than the papal territories.

It is with pleasure I recall the idea of the fine prospect all the way from *Fondi* to *Ileri*: the country to the right produces gross, flax, and wheat, interspersed by double rows of vines, the upper branches of which are interwoven in a beautiful manner. This prospect terminates with a view of the sea, which diversifies this charming scene, by the vast number of tartans and other vessels continually sailing on it. On the left-hand the prospect is not inferior to it, being variegated with vines, olive and mulberry-trees, lofty cypresses, and orange-groves, terminated by a distant range of hills; nor is the country beyond *Mola* less beautiful or fertile. In the neighbourhood of the *Gargliano* the soil alters for the worse, but upon crossing the river, the road lies through a level and most delicious country.

Fondi.

*Story of Julia
Gonzaga.*

The first town in the *Neapolitan* dominions on this side is *Fondi*. In 1534 it suffered extremely by the attempt of *Hariaden Barbarossa* to carry off *Julia Gonzaga*, countess of *Fondi*, a celebrated beauty, with a view of presenting her to the grand Signior. However, her virtue or modesty

modesty was of the savage kind, if the story be true, that a gentleman who rescued her in her shift with the utmost hazard of his life, was afterwards assassinated by her order, merely because he had seen her in such a plight. If this execrable murder had been perpetrated by her husband *Vespasiano Colonna* in a fit of jealousy, which is almost natural to an *Italian* husband, it would in some measure have exculpated the lady; but *Julia's* unheard-of villany and ingratitude admits of no excuse. *Brantome* in his *Les Vies des Dames illustres*, or *Lives of illustrious Ladies*, and from him *Varillas* in his history of *Francis I.* give a particular account of the whole transaction. They tell us, that *Julia* being awakened by the outcries at the approach of the *Turks*, leaped out of a window in her shift, and escaped to the neighbouring mountains. There is not a word in these authors of a cavalier assisting her in making her escape. On the contrary it is added, that she fell into the hands of the *Banditti*; and though *Julia* afterwards protested upon oath, that as soon as they knew who she was, they observed all the distant respect due to her dignity, few people could be brought to believe that so tempting an object had suffered no indignity or indecency among a troop of such lawless and brutal people. This little agrees with the account above of the gallantry and subsequent murder of the supposed cavalier. But *Brantome* and *Varillas* are both mistaken in giving the name of *Livia* to the countess, and of *Ascanius* to *Vespasiano Colonna* her husband. *Barbarossa* being disappointed of his prize, vented his rage by destroying and pillaging the town, not sparing so much as the tombs of two dukes of *Colonna*; and besides exercising other cruelties, carried away many of the inhabitants into slavery.

Mola is situated near the sea, where the emperor has a custom-house ^{Mola.} and a small garrison which is relieved every week from *Gaëta*. Here is a garden very well kept, with fine walks and abundance of orange-trees. Near *Mola* are to be seen the ruins of a palace, which, according to some inscriptions said to be found in it, belonged to *Cicero*; but the grotto's and subterraneous vaults were very much damaged in the present century by the imperialists, who when they laid siege to *Gaëta*, made this place their magazine. It was on a journey from hence to some other place that *Cicero* was assassinated by that ungrateful wretch *Popilius Lænas*. ^{Death of Cicero.} At *Mola* the two unfortunate *German* princes *Frederic* of *Austria*, and *Conrad* of *Suabia*, were discovered and sent to *Naples*, where they were beheaded. These remarkable events have caused *Mola* to make some figure in history, though they are such transactions as cannot be thought of without regret. [However, it is the opinion of some men

men of learning, that *Cicero's* last place of residence was *Astura*, and not *Mola* *.

Gaëta.

The fortress of *Gaëta* lies three *Italian* miles from *Mola*, and by water is an hour's passage. As *Gaëta* is supposed to have derived its name from *Cajeta*, *Æneas's* nurse, who, as *Virgil* tells us, died and was buried here, the people, according to the common practice in *Italy*, might have found some ruin or other to have shewn to strangers for her monument; but nothing of that kind is pretended: however, on a fortified eminence is to be seen *Rolando's* tower, as it is called, or rather an ancient mausoleum of *Lucius Munatius Plancus*, as appears by the following inscription:

*L. Munatius. L. F. L. N. L. Pron.
Plancus. Cos. Cens. Imp. Iter. VII. Vir.
Epul. Triump. ex. Rætis. ædem. Saturni.
Fecit. de. manibiis. agros. divisit. in. Italia.
Beneventi. in. Gallia. colonias. deduxit.
Lugdunum. & Rauricam.*

In the fourth line, I conceive *Manibiis* stands for *Manubiis*, and from the offices with which this *Plancus*, (who lived in *Augustus's* time, and had been a hearer of *Cicero*,) was invested, this work must have been erected about fifteen years before the birth of Christ. Some are for making this tower a temple of *Saturn* built by *Munatius*; but this conjecture is overthrown by the inscription, from which it may be demonstrated to have been his monument, tho' it wants the usual preamble of *Diis Manibus*;

* Other writers place the last residence of this famous orator at *Cajeta*, where he had another *Villa*. It must be owned, that *Cicero's* irresolution and fear towards the last scene of his life, is inconsistent with the firmness of a philosopher. One while his apprehensions hurry him to sea, then he hastens to get a-shore; now he entertains a glimmering hope in the clemency of his enemies: this is succeeded by a whimsical thought of stealing privately into *Augustus's* house and there killing himself, from an idle notion, that his ghost would haunt that emperor. Amidst those fluctuations he is surprized by that parricide *Popilius*, whom his eloquence had saved from the gallows. His attendants, partly by force and partly by intreaties got him into a litter and made towards the sea; but they were soon overtaken, and the greatest orator that *Rome* ever produced died obscurely, being beheaded in a place of no note. The insults of *Fulvia* offered to the head of this great man after his death, are still more shocking. *Dio Cass.* (*hist. lib. xlvii.*) says, *Caput Ciceronis arreptum insultans amarulentis verbis & conspuens genibus suis imposuit Fulvia, oreque ejus aperto linguam extractam acubus, quales secum comendi capitis causâ mulieres ferunt, compunxit, additis crebris ac turpibus opprobriis.* ' *Fulvia* furiously seizing *Cicero's* head, spit on it with the most bitter revilings; then setting it on her knees, and opening the mouth, drew out the tongue, and with a bodkin, such as women stick in their hair, she pierced it through and through, in the mean time pouring forth the severest reproaches against the Orator.'

and

and the enumeration of the high offices he had filled might in his lifetime, and by his order, be placed on every edifice of his building. *Suetonius* in the life of *Octavius Cæsar*, says, that it was by the advice of this *Plancus* that the surname of *Augustus* was conferred on that emperor, preferably to that of *Romulus*. The city of *Lugdunum* or *Lyons*, mentioned in the inscription, was totally consumed by fire in *Seneca's* time, exactly two hundred years from the foundation thereof, as appears from the ninety-first letter of that philosopher, *lib. i.* Seven years after, *Nero* (as *Tacitus* writes, *Annal. xvi. c. 13.*) laid a plan for rebuilding it.

On the *Monte della Trinità*, the *Benedictines* have a church, near *Figure in a rock.* which is to be seen a rock with a large cleft, reaching from the summit of it down to the bottom of the sea. That it was not originally so, appears from the cavities and convexities on the two opposite sides, which if they could be brought into contact, would be found to correspond exactly. But whether this disruption of the rock happened miraculously at the time of our Saviour's passion, is another question. This opinion is grounded only upon modern, and consequently suspicious, traditions, and is absolutely contradicted by those who confine the miracles which the Holy Scriptures mention to have accompanied the death of Christ to *Judea*; for they alledge, that in other parts of the world where people were ignorant of the matter in proof of which they were wrought, they would have carried neither conviction nor information*. But whenever the earthquake happened the effect is surprising and worthy of observation. The rent is about four or five feet wide, and by a flight of steps you pass through it to a small chapel called *Capello del Crocifisso*, from which there is a fine view of the sea. The *Benedictine* church stands about fifty-nine paces from this chapel, fifty-one of which are taken up by the rock, of which the monks present strangers with some small fragments. To these fragments the grateful bigots shew a great veneration, and give the monks a small offering or alms, which they need not grudge, the fathers assuring them, that they are now possessed of a *Superstition concerning it.* sovereign preservative against the head-ach, falling-sickness, &c. *Tartans* and other vessels, as they pass by the lower chapel, usually salute it with a gun, and lying upon their oars, perform a devotional office with music, or send a-shore to the convent a pecuniary offering, at least, equal to the expence of a salute. But what is more extraordinary the infidel *Cor-sairs*, have frequently sent a sum of money to the monks in acknowledg-

* This remarkable fissure is unquestionably to be attributed to an earthquake, tho' not to that which happened at the death of our Saviour. The sacred historians make mention of many miracles and prodigies which happened at that time, but without particularly specifying the places. *Phlegon Trallian* indeed speaks of a similar earthquake in *Bithynia*; but the date being in the 4th year of the 202d Olympiad, it cannot be reconciled with the time of Christ's passion. See *Bayle* on the word *Phlegon*.

ment of their preservation in bad weather, upon addressing their devotions to this chapel.

Franciscan
convent.

Place where
St. Francis
preached to the
fishes.

Consecrated
standard.

The *Franciscan* convent here boasts of having been the residence of the founder of that seraphic order, as it is styled; and by the sea-side, without the *Porta di Ferro*, is shewn the place where St. Francis stood when he preached with such power, that the very fishes raised themselves above the surface of the water, listening to his voice.

In the choir of the cathedral hangs the consecrated standard presented by pope Pius V. to Don John, on his going to sea to fight against the *Turks* as commander in chief of the united fleets of the Christian powers: in the middle of this flag is represented our Saviour on the cross, and St. Peter and St. Paul, with this motto:

In hoc signo vinces.

‘ This is the standard by which thou shalt conquer.’

The people never fail to pay their devout adorations to this standard.

Remarkable
font.

The *basso-relievo's* on the marble font exhibit *Fauns* and satyrs dancing, and *Mercury* delivering *Bacchus* to *Ino* to be nursed. The workmanship is exquisite, and, as appears by the following inscription, was done by *Salpion* an *Athenian*:

ΣΑΛΠΙΩΝ
ΑΘΗΝΑΙΟΣ
ΕΠΟΙΗΣΕ.

‘ *Salpion*, an *Athenian*, carved it.

This vase, supported by four lions of marble, was brought from the ruins of *Formia* to *Gaëta*, and probably belonged to a temple of *Bacchus*. The statue of *Æsculapius*, facing the altar of the holy sacrament, has been described by *Misson*, tom. II. p. 23. Besides this, there is another small pagan idol also fixed in the church-wall. On a pillar near eighteen feet high, is a curious piece of sculpture, representing the martyrdom of St. *Erasmus*, whose body, deposited in this church, is to be seen. A subterraneous chapel under this cathedral is painted by *Brandi*. The altar and the balustrade before it are of beautiful inlaid marble; here are also six statues of cast silver, as big as the life. The tower is said to have been built by *Frederic Barbarossa*, by way of atonement for his sins.

Remains of the
famous
Charles de
Bourbon.

Near the door of the castle, which stands upon a hill, is shewn the remains of the famous *Charles of Bourbon*, with a wooden lower-jaw inserted to supply the place of the natural one, long since decayed. This nobleman

nobleman was shot in storming *Rome*, and thus dying under the pope's excommunication, and being openly in arms against the holy see, he could not be allowed a burial-place in consecrated ground; and to leave him unburied, or lay him among the vulgar, did not seem compatible either with his dignity, or the regard due to his eminent services. The *Spaniards*, therefore, had recourse to another expedient, for they dried his corps like a mummy, and set it up here. He stands in a closet, being properly cloathed; his boots are yellow, with red facings; and the stockings, which come but a little above the boots, have a border of fine lace. In 1719 general *Prampero*, governor of the city, had this memorable skeleton new cloathed in blue trimmed with silver, and furnished it with a sword, cane, and hat and feather. Over the closet-door are these lines in *Spanish*:

*Francia me diò la leche, España fuerza y ventura.
Roma me diò la muerte, y Gaëta la sepultura.*

‘ *France* gave me birth, *Spain* strength and honours gave,
‘ *Rome* my death’s wound, and *Gaëta* a grave.’

Ciacconi, in his life of *Clement VII.* p. 465, gives us the following epitaph on this famous warrior:

*Aucto Imperio, Gallo victo,
Superatâ Italiâ, Pontifice obsessô,
Româ captâ,
Carolus Borbonius in victoriâ cæsus
Hic jacet.*

‘ Here lies *Charles de Bourbon*, who after enlarging the empire, defeating the *French*, conquering *Italy*, besieging the Pope, and taking
‘ *Rome*, lost his life in the midst of a victory.’

However, it is a known story, that a *Spaniard*, in whose house the duke had taken up his quarters, set fire to it the very next day, to efface the infamy of its having harboured a traitor; and indeed all the epitaphs written on this hero are far from running in the same strain.

On each side of the skeleton is an inscription, one in *Italian*, the other in *French*; both of which are to the same purpose. The latter, which has been incorrectly printed before, is as follows:

Au Charles Duc de Bourbon de la Maison Royale de France, Grand Connetable du Royaume, clair par sa naissance, plus clair par sa fortune, qui persécuté de son Roy, protégé de l'Empereur Cing, fait son Capitain General de l'Armée, glorieux par ses exploits & par ses victoires emportées sur les troupes du même Roy, qu'il fit prisonnier en Pavie, s'acheminant à la ville de Rome, ou chacun croyoit, qu'il alla triompher, comme un Heros de l'Antiquité, il y fut tué pendant le siege 1527. Son corps enbaumé fût transporté en Gaëta & Mons. le General Comte de Prampero, Gouverneur de cette place & de son chateau pour donner un admirable exemple aux autres Ministres de très juste Impereur Charles Six, restaura le tombeau 1719.

'To Charles duke of Bourbon, of the blood-royal of France, Constable of the kingdom, illustrious by his birth, and yet more so by his personal merit, who being persecuted by his sovereign, was protected by the emperor Charles V. and made captain-general of his army, in which quality he acquired immortal honour by his glorious exploits, having several times defeated the troops of that king by whom he had been injured, and taken him prisoner at *Pavia*; from thence he directed his march to *Rome*, into which it was expected he would have entered in triumph, like the heroes of antiquity; but he was killed in an assault during the siege of that city, in 1527. His body was embalmed and sent to *Gaeta*, where, by the generosity of the count *de Prampero*, governor of that town and castle, to set a worthy example to the other officers of the most gracious emperor Charles VI. this monument was repaired in the year 1719.'

Drinking out of a skull.

Formerly the officers of this garrison, when in their cups, on any public rejoicings, used to take off the duke's skull, and fill it with liquor, in order to drink healths out of it; but this savage custom frequently occasioning quarrels, some of which had unhappy consequences, has been forbidden *.

Siege of Gaeta in 1707.

The garrison of *Gaeta* at present consists of a thousand men. In 1707 this place was taken sword in hand by the *Imperialists*, under Count *Daun*, after a siege which greatly redounded to the honour both of the besieged and assailants; the *Spanish* garrison having fired fifteen thousand cannon shot, and four thousand bombs; which, on the part of the *Germans*, were returned with twenty thousand of the former, and fourteen thousand of the latter. The marquis *de Vigliena*, afterwards vice-roy

* This savage custom of drinking out of the enemies skulls was of a very ancient date, and very common among the *Scythians*, *Germans*, and northern nations, as appears from *Herodotus*, *Diodorus Siculus*, and *Livy*.

of *Naples*, who commanded in the fort, with two thousand *Spaniards*, surrendered themselves prisoners of war. The ten colours and standards taken on that occasion were, pursuant to a vow made to St. *Januarius*, hung up in the *Capella del Tesoro* at *Naples*, where they are still to be seen*.

About eight *Italian* miles from *Mola* is a ruinous aqueduct, which begins at *Trajetto*, a little town two miles to the left of the road, on a pleasant eminence, and some ruins of the ancient *Minturna*. Near it *Minturna*. runs the *Garigliano*, anciently called the *Liris*, which was the boundary *Garigliano*. of *Latium*. The village of the same name, which lies along the river, belongs to the *Caraffa* family, who also have the profits arising from the ferry. The author of the *Voyage Historique d'Italie*, lately published, talks of crossing the *Garigliano* over a bridge (*tom. II. p. 196.*) but either his memory has strangely failed him, or, as I am more inclined to suspect from several other particulars in that work, he never set a foot in these parts. After crossing this river, the road lies through a luxuriant country as far as *Capua*, and on the left lies the district of *Falernum*, which formerly extended from *Sinuessæ* to the *Vulturnus*, and *Falernum*. produced the famous *Falernian* wine.

On a hill to the left near St. *Agatha*, stands the small town of *Sessa*. *Sessa*. In the church is to be seen some ancient mosaic-work, which, however, will not bear a comparison with the modern. The artist himself, conscious of its defects, has illustrated the imagery by placing the name under every figure, in mosaic. This was one of the chief towns of the ancient *Volsci*, under the names of *Aurunca* and *Suessæ Pometia*.

In the area before the cathedral at *New Capua* are several large ancient *New Capua*. *sarcophagi*, adorned with fine *basso-relievo's* representing sacrifices and religious ceremonies; and in the church is a fine picture of the *Annunciation*.

On the town wall is the following inscription:

* In 1734, *Gaeta* was recovered by the *Spaniards*, and without any considerable loss.

Philippo IV. Rege,
Romano quondam pacem imperio,
Lumen columenque Campaniæ,
Marte, Opibus, Copiis diu florentem
 C A P V A M
Vicissitudine collapsam deterrimâ,
Cassam munimentis, nudatam subinde muris,
Hostesque propè insultantes contemplatus
Emanuel Fonseca & Zunica Com. Mont. Reg. VII.
consilia antevertens belli,
Suoque, futuroque præcavens ævo,
Refectis mœnibus, structisque propugnaculis,
Si minus pristinæ magnitudini,
Pristinæ restituit munitioni.
Anno Salutis huj. M.DCXXXVI.

' *Capua*, to which formerly the *Roman* empire owed its safety, the
 ' glory and defence of *Campania*, long celebrated for opulence and
 ' strength, being by various accidents and vicissitudes brought to a de-
 ' fenceless state, its fortifications and walls being so ruined, that it be-
 ' came exposed to the continued insults of the enemy, was restored to
 ' its ancient strength, though not to its former extent, by *Emanuel Fon-*
 ' *seca* and *Zunica* the seventh count of *Montreal*, who, to defend it
 ' from hostile attacks, and for its preservation in his own and future
 ' ages, repaired the walls and towers, with the addition of several new
 ' works, in the reign of *Philip IV.* and in the year of our redemption
 ' 1636.'

A statue of king *Charles II.* of *Spain* is erected in the market-place, with a long inscription under it, full of adulation, &c.

Old Capua.

The ancient *Capua*, which enervated *Hannibal's* army, lies two *Italian*
 miles from *New Capua*, on the right-hand towards *Naples*. Little is
 to be seen of its ancient splendor, except the ruins of an amphitheatre; it
 having successively felt the savage fury of the *Vandals*, *Ostrogoths*, and
Longobardians. The distance from new *Capua* to *Naples* is sixteen miles;
 the road lies through as fine a country as eye ever beheld. The causeway,
 though of a much later date than the *Via Appia*, is not at all inferior to it;
 and in many parts, the rows of trees planted on each side of it form a
 fine vista of above a mile in length. The country on each side is diversifi-
 ed with corn-fields, gardens, and vineyards; and the vines climbing up the

the lofty trees, and interwoven with their luxuriant branches, form a kind of natural festoons.

In the months of *February* and *March* a person must be very expeditious to travel seven stages in a post-chaise from sun-rising to sun-set; but in summer the seventeen stages and a half between *Rome* and *Naples* are easily performed in two days. For the two chaise-horses at every stage within the *Neapolitan* territories, one pays eleven *Carlini* *, and half as much for the chaise, if wanted. The goodness of the roads, the fertility of the country, and the vigour and strength of the horses, make travelling extremely pleasant in the *Neapolitan* dominions. However, one cannot be too careful that the *Louis-d'or*, or *Spanish* pistoles, that a traveller brings into this country be of the just weight; for both at *Naples* and on the road all gold coins are weighed with more cunning than equity, and needless cavils raised to make them appear to be under weight. I remember a waiter who belonged to an inn at *Mola*, a place infamous for knavery and cheats of all kinds, peremptorily insisted that a pistole, which he had only weighed in his hand, was too light; but, upon trial, it was found to be something above weight.

Caution about money.

Naples, March 8, 1730.

I am, &c.

L E T T E R LVII.

Of natural Curiosities in the Kingdom of *Naples*.

S I R,

IT is not without reason that the kingdom of *Naples* is termed a *Paradise*, as it abounds with all kinds of grain, fruit, herbage, flax, oil, and wine in the highest perfection. *Calabria* is famous for its manna; and produces saffron equal to the oriental, which likewise grows in other parts of the kingdom †.

*Manna.
Saffron.*

The kingdom of *Naples* also produces alum, vitriol, sulphur, rock-crystal, marble, and several sorts of minerals. The wool of this coun-

* Three shillings and eight-pence Sterling.

† Saffron also grows in the southern parts of *Germany*, and also in *Normandy*, *Languedoc*, *Provence*, and the principality of *Orange* in *France*. [The *English* saffron is the best of any in the world, but is not mentioned by the author.]

Manufacture
of filaments
in shell fish.

try is excellent both for strength and fineness; and it yields silk in such plenty, that vast quantities of it are annually exported. As for wines, it rivals those of the richest climates. Here are to be seen the finest flocks and herds in the world; and *Neapolitan* horses are so much esteemed, that to mention them is enough. The exportation of these products, together with great quantities of snuff and soap, are very considerable funds of wealth to this kingdom. I must not omit a particular manufacture, which is chiefly carried on at *Tarento* and *Reggio*, where waistcoats, caps, stockings, and gloves are knit with a kind of hairy filaments growing on a species of shell-fish. In softness and fineness this stuff yields indeed to silk; but it retains a particular gloss to the last. The natural colour of these filaments is a kind of an olive-green, and the shell on which they grow is also commonly found about *Malta*, *Corfica*, and *Sardinia*: I have met with some of these shells even in the *Adriatic*, which afford but few of these useful filaments, which yield a comfortable subsistence to the industrious.

Lapis Phrygius, or Pietra fungifera.

Among the natural curiosities of the kingdom of *Naples* may be also reckoned the *Lapis Phrygius**, or *Pietra Fungifera*, as it is commonly called, which, when laid in shady or damp places, within a few days yields two, three, or more *fungi* or mushrooms, according to the largeness of the stone. These are eaten by the *Neapolitans*; but it is a mistake to imagine that the vegetable proceeds simply from a real stone. This *Lapis Phrygius* is only a hard congeries of earth, rotten box-wood, and sprays of several shrubs and herbs, together with the mushroom-seeds which are so very small, as not to be distinguished from dust, but by the help of a very good microscope. That these seemingly strange *fungi* issue from homogenous seeds is manifest from hence, that if a mushroom be not left to ripen on the stone till it drops its seeds, the stone loses its virtue; or to speak more properly, the seeds being taken away before they come to maturity, the vegetation ceases. Warm water poured on the stone is found considerably to forward the growth of these *fungi*, as it penetrates into the closest interstices and dilates the pores of the stone, causing a fermentation in the confined sap, and fomenting the seeds to a speedy vegetation. The natural season for these stones, when they lie in the earth, to produce mushrooms, is the spring; but by putting them in pots filled with moist earth, they yield them all the year round. Possibly many other seeds are contained in this mass; though, for want of a proper cultivation, &c. their growth may be checked. The *fungi*, when the stone is duly prepared, generally appear on the third or fourth day, and on the sixth attain to their full maturity. They grow to the

* There is another sort of *Lapis Phrygius*, not unlike the *English* fuller's-earth, which is described by *Pliny*, lib. xxxvi. c. 20.

height of a span above the stone, and are of different figures. The outside of them is of a brownish red; but within they are very white. These fungiferous stones are chiefly found on eminences, but seldom in valleys and low grounds. They are to be met with in great plenty, and of all sizes, in the southern parts of the *Ecclesiastical State*, and near *Fondi*, *Gaeta*, *Itri*, about *Naples*, and in other parts of this kingdom. This mass, which has neither the hardness of a stone, nor the properties of earth, by its fecundity becomes gradually more porous, and decreases in weight. *Paolo Boccone*, botanist to the great duke of *Tuscany*, afterwards a *Cistercian* monk under the name of *Silvio Boccone*, and *Michael Mercati*, in his *Metallotbeca*, published in folio at *Rome* in 1717 by *Lancisi*, whom I have frequently mentioned with the honour due to his great abilities, have made some remarks on this *Lapis Phrygius*. The heat of the climate, and the fatness of the soil of *Italy*, is very proper, with suitable moisture, for producing truffles, morels, mushrooms, &c. of an extraordinary size. On an estate called *Guadagnola*, about twenty miles from *Rome*, belonging to the *Conti* family, a very palatable sort of mushrooms are produced, some of which have weighed twenty pounds; but unless they are carefully watched, the birds are apt to peck them to pieces. The duke of *Poli* presented queen *Christina* of *Sweden* with one of those mushrooms which weighed thirty pounds; of which, on account of its extraordinary size, *Kircher* has given an accurate description.

Mushrooms of an extraordinary weight.

Mount *Vesuvio* often fills the neighbouring country with terror; but few things in nature are so absolutely noxious and hurtful, as not be productive of some good. Even this raging volcano, by its sulphureous and nitrous manure, and the heat of its subterraneous fires, contributes not a little to the uncommon fertility of the country about it, and the profusion of fruit, herbage, &c. with which it is every where covered. The same happy effect from the same cause is visible about mount *Ætna* in *Sicily*; where the general produce of grain is thirty-six fold, and in one part, when well cultivated, fifty fold. Those are observed to be the most fertile spots which abound in sulphur, salt-petre, &c. If such igneous and inflammable substances were pent up, their fermentation and ebullition would be productive of the most calamitous effects; whereas they find a vent through these volcano's, and make frequent discharges. Experience shews, that earthquakes, after any continued eruptions of *Vesuvio*, are not so frequent, and less fatal in their effects than at other times. The inhabitants are far from being alarmed at this mountain's vernal eruptions, when they are not very violent; and the air is so far from being rendered unhealthful by them, that *Barra*, a village at the foot of *Vesuvio* near the sea, is remarkable for its healthfulness.

Mount Vesuvio.

The

The ancient fertility of this mountain is celebrated by *Martial* in the following lines :

*Hic est pampineis viridis Vesuvius umbris,
 Presserat hic madidos nobilis uva lacus.
 Hæc juga, quàm Nisæ, colles, plus Bacchus amavit,
 Hæc nuper Satyri Monte dedere choros.
 Hæc Veneris sedes, Lacedæmone gratior illi;
 Hic locus Herculeo nomine clarus erat.
 Cuncta jacent flammis, & tristi mersa favillâ,
 Nec superi vellent hoc licuisse sibi.* Lib. ii. Epig. 105.

‘ *Vesuvio*, cover’d with the fruitful vine,
 ‘ Here flourish’d once, and ran with floods of wine;
 ‘ Here *Bacchus* oft to the cool shades retir’d,
 ‘ And his own native *Nisa* less admir’d;
 ‘ Oft to the mountain’s airy tops advanc’d,
 ‘ The frisking Satyrs on the summits danc’d;
 ‘ *Alcides* here, here *Venus* grac’d the shore,
 ‘ Nor lov’d her fav’rite *Lacedæmon* more:
 ‘ Now piles of ashes, spreading all around,
 ‘ In undistinguish’d heaps deform the ground.
 ‘ The gods themselves the ruin’d seats bemoan,
 ‘ And blame the mischiefs that themselves have done.’

ADDISON.

*Wines of the
 growth of
 mount Vesu-
 vio.*

Though the upper part of mount *Vesuvio* be covered with cinders, ashes, &c. the lower parts yield three sorts of exquisite wine, namely, the *Vino Greco*, white *Muscadel*, and a wine called *Lacrymæ Christi*; the second has the advantage in flavour, but will not bear any distant exportation. At *Pietrabanca* this wine is sold for a *carlino* and a half * *per* bottle. The *Vino Greco* was originally made from the produce of some vines transplanted hither from *Greece* †, which have succeeded to admiration. The

* About six-pence.

† The transplanting of vines, &c. has often turned to the great improvement of them. From the vines growing near the *Rhine*, transplanted to another climate, the celebrated *Canary* was first produced; and from this same vine, and that of *Burgundy*, we have that delicious wine brought from the cape of *Good-Hope*. The *China* oranges, of such advantage to *Portugal*, were transplanted thither from *China*, and from thence to *Naples*, where they also thrive. The same frequently holds good with regard to animals. The wool of *Andalusia* is known to surpass all other; and yet that kind of sheep on which it grows were originally natives of *England*, where the wool, though preferable to any other country in *Europe*, is inferior to the *Spanish*. The *Spanish* horses, though in some parts of the *West-Indies*

The *Lacrymæ Christi* is so called from the drops of juice oozing from the grapes when fully ripe. *Wine why called Lacrymæ Christi.*

This year, so early as the close of *February*, mount *Vesuvius* began to issue flames; and the smoke was to be seen from *Naples* rising to a considerable height, in a large black column, till it was broke and dissipated by the wind: this happens in three or four minutes, and then one has a clear sight of the top of the mountain, till another irruption comes on in a few minutes, and throws up cinders, smoke, and stones. Amidst the variety of agitations into which the wind blows the smoke, some fanciful persons have imagined that they discerned many sorts of frightful figures. According to *Dion Cassius*, lib. xvi. in *Vespasian's* time the country was terrified with the imaginary representation of a troop of fuliginous giants issuing from the mouth of *Vesuvius*. The smoke is not immediately dissipated when blown from the mountain, but expands itself in thick clouds. At night, after every explosion, the mountain was observed to discharge a short fiery column, which was seen to shoot upwards, but was extinguished before it fell. Probably, this only proceeded from the ignited stones thrown up in a perpendicular direction, of which the greatest part, especially in still weather, drop again into the caverns from whence they issued. After a week's expectation that *Vesuvius* would return to a state of tranquility, at the end of which, on the contrary, an increase of its violence was apprehended by the inhabitants, or at least that it would continue longer than my purposed stay at *Naples*; on the fourteenth of *March* I resolved that its commotion should not deter me from visiting this extraordinary mountain: The parties for this expedition can never be very numerous; hackney horses being scarce at *Naples*, and the peasants on the mountain (whose assistance is absolutely necessary) being too few in number to attend on a large company. The

Indies they degenerate, in *Chili* they become far preferable to their progenitors. The origin and descent of nations is copiously set forth in history; and an account of the transmigrations and settlements in the animal and vegetable kingdoms would be no less entertaining. The first pheasants were *aborigines* of the country about the river *Phasis* (which issues from the mountains of *Armenia*, and runs through *Mingrelia*) and are said to have been first brought into *Greece* by the *Argonauts*; red-legged partridges are natives of *Numidia*; the first of the turkey fowls, as they are commonly called, came from *Mexico*, and were served up at the nuptial feast of *Charles IX.* king of *France*, in 1570. That the difference of air, diet, &c. considerably influences the melioration or degeneracy consequential to these changes of climate is manifest in the human species: the issue of *Negro* parents, when born in *Europe*, gradually acquire the fair complexion of *Europeans*; and the descendants of the *Portuguese* colonists settled on the western coast of *Africa*, are known to have contracted not only the *African* complexion of the natives, but the woolly hair, the flat nose, and thick lips, yet still retaining the names of their *European* ancestors. It is remarkable that the milk of the *European* women, on their coming to *Batavia* in the *East-Indies*, becomes so brackish, that their children refuse the breast, and must be suckled by female *Negro* slaves.

Jupiter Ve-
sius.

distance from *Naples* to the foot of *Vesuvio* (here commonly called *Monte di Somma*, either from *Sommità*, a summit *, or from *Somma*, an adjacent estate) is five *Italian* miles, including the circuit round the bay; and from the foot of the mountain to the summit it is near three miles further. By an inscription at *Capua*, mentioned by *Parini*, *Vesuvio* seems to have been consecrated to *Jupiter Tonans*:

Jovi Vesuvio
Sacrum
D. D.

‘ Sacred to *Jupiter of Vesuvius*.’

Mount *Vesuvio*, like *Parnassus*, consists properly of two heads or summits, though at present only that on the right-hand as you come from *Naples*, emits fire and smoke. The valley betwixt those hills is about a mile long, and extremely fertile. The height of the burning summit (which is the lower of the two) is computed to be eleven hundred fathoms above the surface of the sea. This mountain by a sudden eruption in the year 1631, laid waste all the neighbouring country; and an earnest admonition to posterity in *Latin* was cut in stone, and set up in *Refina*, a village within three miles of *Naples*, to advise the inhabitants to fly in time, when they are threatened with an eruption of *Vesuvio*.

At *Torre del Greco*, a village situated on the sea-coast, three miles from this mountain, are two other inscriptions, giving an account of the destruction of three convents and other buildings thereabouts by the same terrible eruption in 1631, &c.

From *Refina* the acclivity of the mountain increases, yet so that one may ride still on horse-back. Here are seen several large stones half calcined, scattered in different places, which are left as memorials of former devastations; the greatest part having been cleared away by the peasants living on the mountain, and used for inclosing their vineyards. It is astonishing to think of the impetuosity by which huge masses of four or five hundred weight have been thrown to the distance of several *Italian* miles. At last the steepness of the ascent, especially as it is all over covered with ashes and cinders, will not admit of riding, and the horses are left to be taken care of by the servants. It is adviseable also both for ease and expedition in climbing among the ashes, &c. to change boots for shoes. Hereabouts a hermit has built a dwelling, but of a meanneſs

Hermitage on
mount Vesu-
vius.

* As *Ætna* is now called *Monte Gibello*; for the *Saracens* when they were masters of *Sicily*, gave it the name of *Gibel*, which has the same signification with the *German* word *Giebel* or *Gipsel*, the summit of a hill.

entirely

entirely correspondent to the character of self-denial; and such is his fortitude, that *Vesuvio* must rage with uncommon vehemence before he removes his quarters: as travellers are apt to be fatigued with climbing up this uncommon ascent, he stands ready with some wine to refresh them at their return; and as the rules of his order do not prohibit him from fingering money, he thankfully receives any little acknowledgment made for his seasonable civility.

At this hermitage the attendance of the peasants who follow travellers from the neighbouring villages, becomes necessary; but if there happen to be more than can be employed, they are apt to quarrel with one another: this is sometimes attended with bloodshed, and proves of ill consequence to the strangers whom they are so eager to serve. A traveller should by all means carry fire-arms with him on these occasions; those people being trained up to rob and murder, and accustomed to wear at their sides large *couteaux*. Besides, they are so void of all shame as to make a jest of their detestable practices among one another, when they are laid down to rest. Whilst we were about the skirts of the mountain they talked big, and boasted that they would carry us up to the *bocca* or mouth on the summit of it; but in advancing upwards their note was changed; and at every little blaze they called upon the virgin *Mary* and St. *Januarius*, telling us of the great danger we were exposing ourselves to; so that we ourselves were obliged to be upon the chearful strain, in order to keep our guides in heart. All the service they do is to go before with leathern belts round their waists, by which travellers hold, that they may climb up with greater ease. If the two peasants that go before every traveller are not sufficient; others help by shoving him behind. Before a person puts himself in their power, an agreement must be made; and at dismissing them it is best to add a small gratuity, as they have been known to proceed to rudeness without it, and indeed are seldom satisfied with the bare wages agreed upon.

The mountain being very steep and mostly covered with black ashes, the ascent is very difficult; the ashes giving way causes a man to slide several steps downwards, and in places free from the ashes, the ruggedness of the melted matter puts you to no less trouble. That sulphur lies here a foot deep, as a certain writer takes upon him to advance, is what I saw nothing of; but among these drossy clods I met with some red and yellow stony substances, containing a great deal of sulphur: neither is there any necessity of treading in the guide's steps; for, very often it cannot be done, the ashes instantly filling up the impression of his feet. From this *Vulcano* has been too often known to issue a *Lava* or mixed floods of melted sulphur, metallic ore and rosin, to the inexpressible damage of the neighbouring country. The *Scoria* of this

No pumice-
stones on mount
Vesuvio.

Minerals in
the stones.

Experiment by
the magnet.

ejected matter still lies *stratum* upon *stratum* with large stones projecting from them, which, in their course along the sulphureous stream, were stopped by their inequalities, and fixed as the melted matter gradually hardened; whereas had the stream been entirely fluid, it would have cooled and settled in a more even and uniform surface. In the year 1694, the country was visited with one of those fiery *Lava's*; and the burnt stones, though forced under the melted matter with poles, immediately emerged again. These streams or currents are not thrown up from the mountain like the stones, but pour down as from an inclined vessel; so that it seems as if such an effusion could proceed from no other cause but the fulness of the whole cavity and all the recesses of the mountain of melted substances. Some pretend to have computed, that during the eruption in the year 1694, so great a quantity of *Lava* was discharged, that in some places it hardened at the height of sixty ells above the surface of the ground; and, that if it had been accumulated into one mass, it would have equalled in bulk the mountain from the bowels of which it had issued. If this be true, what must we think of the abyss to which this vast mountain is, as it were, the spiracle. The matter thrown up by mount *Ætna*, in 1669, is said to have amounted to 93,838,750 cubic feet*. I here searched very narrowly for pumice-stones, but could not see a single stone of that kind all over the mountain. In the *Scoria* are scattered up and down several burnt stones that are very porous; but on account of their weight and dark adust colour, they differ very much from the genuine pumice-stones found about *Baice* and its neighbourhood. By chemical experiments it appears, that the stones ejected by *Vesuvio* contain pitch, sulphur, vitriol, alum, antimony, marcassite, arsenic, &c. The differences of the *Scoriæ* in colour and substance have therefore nothing strange in them; as from the various mixtures of such bodies with earth and stone, there must result a great diversity in the alterations they undergo by such a vehement and lasting fusion or ignition. Small quantities of gold, silver, copper, tin, lead, and other minerals have also been extracted from them, which give a light into the constitution of the adjacent *strata*. I pulverised one of these stones of a red and yellow colour, and applied the magnet to it, but I could observe no attraction or even adhesion; which unquestionably was

* This is the computation of Dr. Burnet in his *Theory of the Earth*. Virgil says,

*Vidimus undantem ruptis fornacibus Ætnam,
Flammarumque globos, liquefactaque volvere saxa.*

What rocks did *Ætna's* bellowing mouth expire
From her torn entrails! and what floods of fire!

DRYDEN.

owing

owing to the prevalency of the remaining sulphur. I was sensible the magnet has no effect upon iron ore, however abounding with metal, till by a strong fire the sulphur mixt with it be expelled; and hereupon repeating the trial with a black clod which had been thoroughly burned, the adhesion was very strong. I shall not animadvert on what some persons have said of their finding in these cinders sparks of rubies and other gems: vitreous substances I myself saw; but these may have been caused by the fusion of a fine sand, salt, and marcasite. As I was standing at one of the former mouths or apertures of *Vesuvio*, a stone of a greenish yellow, ejected from the mountain, fell close by me. Upon taking it up when it had cooled, I found it to be covered with a kind of glossy varnish, and to contain several bits of glass; but at my return, I found its beauty very much diminished by rubbing against some other stones in my pocket, which I had picked up. I made use of water for cleaning it, which rather penetrated the stone, and dissolved its texture, so that a greenish liquor was continually oozing from it, and I was obliged to use proper means for drying it.

Near to the summit of the mountain we met with stones, at least of *Red-hot stones.* a hundred weight, glowing hot, and when broken exactly resembling red hot iron, or the slag just taken out of a smith's forge. These ejected stones immediately set paper on fire; and, if our guides may be relied on, they had been but just ejected from the abyss. I saw about fifteen of these, but not one thrown in the air or in motion. As we still advanced, our ears were frequently assaulted with a horrid noise like that of the explosion of a whole battery of cannon; and under our feet we were surprised with a continued noise, not unlike the boiling of a large cauldron. *Heat of the soil.* Upon making a hole with a stick in the ashes but a few inches deep, a heat was immediately felt in it, which in some places was hotter than a man's hand could bear. We perceived the smoke to issue out as it were in several places through small fissures. I was for a long time at a loss what to make of great numbers of little round holes about half an inch diameter in this part of the hill, till I found them to be avenues to the nests of wasps and hornets, which retreated hither on account of the heat; the cold at this time of the year, and especially in the night, being too severe for them at the foot of the hill. We found a scorched acorn among the ashes, a considerable way up the hill, but it is no easy matter to form a probable conjecture from whence it came; not a single tree or shrub being to be seen on all that part of the mountain, which is covered with ashes and stones; and birds, which might have carried such a thing by way of food, are never known to visit this dreary region.

At

Former mouth
of Vesuvio.

At length, after many weary steps, we came to the place where formerly the largest mouth or aperture of the mountain was ; but this has undergone such changes, by the frequent eruptions, that at present it is not only choaked up, but covered by a round hill of ashes and cinders. In *Addison's* and *Misson's* time there was a plain of near three hundred paces to cross before they came to the skirts of this round hill or new mountain; but such great eruptions have so enlarged the circumference of the hill, that this interval in most places is now no more than a kind of trench seven or eight feet deep, and about thirty paces wide. It is not improbable but in a few years this vacuity may be filled up, and thus the two mountains form but one. The lower or old mountain is of such a height that the trench is not perceived at the foot of it. Here we felt a very sensible encrease of heat ; and especially at every explosion of the mountain, which made the ashes fly against our faces, so that some of the company were obliged to cover their eyes. The ground also was almost insupportably hot under our feet ; for the embers or slag burnt the very soles of our shoes. Here indeed we were not terrified with the horrid noises we had heard below ; but every discharge was attended with a whizzing like that of a great number of rockets flying up at once. The multitude of stones and other matter ejected, together with the clouds of smoke with which the sky is totally obscured, resemble the springing of a mine. Most of the stones, especially the largest, the weight of which has not been much diminished by burning, return perpendicularly into the abyss from whence they were thrown up ; and this possibly is several times repeated till their weight decreases, or a violent eruption happens, and then they are thrown beyond the verge of the aperture. Great quantities, however, fall on the sides of the hill, and the noise they make in rolling down is indeed something terrible. As the wind generally drives the ashes, smoke, &c. one particular way, it gives the spectator an opportunity of chusing the most favourable station ; yet if the eruptions happen to be violent, there is danger of approaching on any side. It being a very bright day we could perceive no flame at the mouth of the hill ; and the great encrease of the heat felt at every discharge might proceed from the melted matter and ignited stones thrown into the air, which in the night appear like red-hot bullets. The phenomena exhibited by *Vulcano's* are not constantly alike ; for they differ according to the violence or moderation of the eruptions. This has been observed so long ago as *Virgil's* time, who gives this description of *Ætna*.

- - - - *horrificis juxtà tonat Ætna ruinis :
Interdumque atram prorumpit ad æthera nubem,
Turbine fumantem piceo, & candente favillâ ;
Attollitque globos flammarum, & sidera lambit.
Interdum scopulos avulsaque viscera montis
Erigit eructans, liquefactaque saxa sub auras
Cum gemitu glomerat, fundoque exæstuat imo.*

VIRG. *Æneid.* III. v. 571.

- - - - ' And secure from wind,
' Is to the foot of thund'ring *Ætna* join'd.
' By turns a pitchy cloud she rolls on high,
' By turns hot embers from her entrails fly ;
' And flakes of mounting flames that lick the sky. }
' Oft from her bowels massy rocks are thrown,
' And shiver'd by the force come piece-meal down.
' Oft liquid lakes of burning sulphur flow,
' Fed from the fiery springs that boil below.' DRYDEN.

Sarnelli bishop of *Bisceglia*, informs us, that the upper or new mountain first appeared on the 26th of *September*, 1685. We had still about eight hundred paces to ascend among hot stones and ashes ; but the eruptions followed so thick upon one another, that before we could have reached the summit we must have stood at least eight shocks more ; and as the danger every minute became manifestly greater, and our faint-hearted guides grew excessively out of humour, we all agreed to return. After all, it is very probable, that had we ventured to the aperture or mouth of *Vesuvio*, a thick smoak would have been all we could have seen, which would not have rewarded our pains and hazard. I wonder some travellers who affect great courage and intrepidity should pretend that they had been on the summit of the hill during an eruption, and that looking down the aperture they saw the vast hollow all on fire and full of sulphur, pitch, and metal boiling with prodigious vehemence ; whereas several curious persons of undoubted veracity, who have been more than once on the top, when the mountain was still, assured me, that by reason of the smoke, it is very seldom they could get a sight of the bottom of the cavity ; which is also subject to great variations : for it is sometimes of a vast depth, and at other times but a little more than two hundred feet, according to the height of the melted matter, at the last eruption, which by hardening gradually forms this bottom. Some have ventured a considerable way down the cavity ; but this is a temerity from which no real advantage or glory can accrue. Such rashness about

two years since unhappily proved fatal to an *English* gentleman of a very good character, both for his learning and morals. If a stone be rolled down the aperture; within a short time after, an eruption, followed by a hollow sound and a cloud of smoke, happens. The ascent to the summit takes up two hours; but the descent takes less, and is much easier: for the ashes often carry one several paces downwards at one slide. Some days after this excursion, I observed from *Naples*, in the evening, that the mountain continually ejected stones, &c. and over it appeared a pale gleam, which, at first, I took to be flame: it continued a long time gradually ascending, and at length I discovered it to be the refraction of the beams of the setting sun through the fuliginous exhalations issuing from the aperture. As the sun gradually descended towards the horizon, this phenomenon insensibly diminished; when it was set, it totally disappeared. A strong party of us (for otherwise it is very dangerous to walk the streets of *Naples* in the night) used most evenings to go to the great area near the vice-roy's palace, to observe the changes in the appearance of *Vesuvio*. On the 17th of *March*, to the left of the place where we had taken our station on the mountain there was a continual fire; and from the upper aperture, every four or five minutes, issued ignited columns, in appearance about four feet high, and near a foot and a half in diameter. On the 18th, that part near the old *bocca* or mouth of *Vesuvio* was all in glowing fire, but without any considerable blaze; whilst the upper, or new mountain, emitted towering flames without intermission; and vast clouds of smoke appeared above the summit of the mountain. On the 19th there was a general fire spread all over the upper mountain, and in the city of *Naples* were heard subterraneous rumblings and concussions like the discharge of cannon at a distance. On the 20th, and likewise on the 1st day of *April*, the fire was visible at *Gaëta*, which is six stages from *Vesuvio*; and as abundance of ashes was driven by the wind to *Naples*, recourse was had to processions, and the invocation of St. *Januarius*, in whom, in all public calamity, the *Neapolitans* place a great confidence; but of late, to make matters sure, the archangel *Michael* has been added as a colleague to that saint. It must be owned their devotion is very well grounded if what they tell us be true, namely, that upon the saint's head being exposed, and proper supplications made to him, the wind has immediately shifted, and sometimes the eruptions of *Vesuvio* have been suppressed; and so powerful a protector well deserved the honour of a large medal, which the governor of the treasury-chapel, where the saint's reliques are kept, had struck. On one side is the effigies of this saint, with these words round it:

*Medal of St.
Januarius.*

D. JAN. LIBERATORI. VRBIS.
FVNDATORI. QVIETIS.

‘ To St. *Januarius*, the deliverer of the city, and author of its security.’

On the reverse are two vials, representing those in which his miraculous blood is kept; under them is a garland, with this legend:

POSTQVAM. COLLAPSI. CINERES.
ET. FLAMMA. QVIEVIT. CIVES
NEAPOLITANI. INCOLVMES.
A. D. MDCCVII.

‘ The ashes subsided, the eruptions suspended, and the citizens of *Naples* preserved in the year 1707.’

In commemoration of this same miracle of the year 1707, a marble statue of the saint, with the following inscription, has been erected on the spot near the church of *S. Caterina à Formello*, where the saint’s head, attended by a numerous procession, was placed on an altar which faces *Vesuvio*, as it were to keep it in awe. *Thanksgiving monument.*

DIVO JANUARIO.
Urbis Neap. Indigetum Principi,
Quod Montis Vesuvi
Anno MDCCVII.
Cum Maxima ignis eruptione
Facta, dies complures magis
Magisque ferociret,
Jam ut certissimum Urbi
Totique Campanicæ
Incendium minaretur.
Sacri ostensu capitis
In arâ hic exstructâ
Excidiosos impetus
Extemplò oppresserit,
Et omnia serenârit,
Neapolitani
Ejus divini Beneficii
Uti & innumerorum aliorum

Natural Curiosities

Quibus à Bello, Fame,
Pestilentia, Terræ motu
Urbem, Civitatemque
Liberavit, memores
P. P.

‘ To St. *Januarius*, the chief of the *Neapolitan* saints, by the exposure of whose sacred head on an altar erected on this spot, a most dreadful eruption of mount *Vesuvio* in 1707, which had raged several days with increasing violence, so as to threaten the city and the whole country with an unavoidable conflagration, was instantaneously suppressed, and fair prosperous weather succeeded, the *Neapolitans*, in acknowledgment of this, and innumerable other signal deliverances from war, pestilence, famine, and earthquakes, have erected this monument.’

Aurelius Victor, and other historians, who relate that it was in the reign of *Vespasian* when fiery eruptions from this *Vulcano* were first perceived, are easily confuted from *Strabo*, who lived in *Augustus*’s time. It is also far from being true that *Pliny* the elder lost his life on this mountain; for it appears from the younger *Pliny*’s account of his uncle’s death *, that he was at a considerable distance from *Vesuvio*; and being very fat and asthmatic, the air then saturated with sulphureous particles, obstructed his respiration.

*Destruction of
Herculaneum
and Pompeii.*

Since the Christian *Æra* above twenty remarkable eruptions of *Vesuvio* are recorded by historians; but it is very probable that in so many centuries the number must have been greater. It is certain, however, that one of the most violent eruptions of this *Vulcano*, was that which happened in *Titus*’s reign, by which *Herculaneum*, or *Heraclea* †, and *Pompeii*, two towns near *Naples*, were destroyed ‡.

* *Pliny*’s words are, *Inmixtus servis duobus adsurrexit & statim concidit, ut ego conjecto, crassiore caligine spiritu obstructo, clausoque stomacho, qui illi natura invalidus & angustus & frequenter interæstuans erat. Ubi dies redditus, corpus inventum est integrum, illæsum opertumque, ut fuerat indutus: habitus corporis quiescenti quam defuncto similior.*

† The remains of *Heraclea*, discovered in our days, have for some years exercised the pens of the most learned antiquarians.

‡ This country has, by earthquakes and eruptions of *Vesuvio*, undergone so many changes, that the situation of these towns cannot be exactly determined. In the like destiny *Thaurania*, *Cora*, or *Thora* and *Stabia* have been involved. The damages which *Pompeii* and *Herculaneum* sustained by an earthquake in *Seneca*’s time, are related at large in the 6th book of his *Natural Questions*, and likewise in *Tacitus*’s *Annals*, lib. xv. Probably it is to that earthquake, and not to an eruption of *Vesuvio*, that *Dion Cassius*, lib. lxxvi. alludes, when he speaks of the sudden fall of a theatre when crowded with the inhabitants of these two cities: for the ravages caused by the eruption of *Vesuvio*, as appears from *Pliny*, were not caused on a sudden, but the fire gradually increased; and self-preservation would naturally have prompted the people to hurry out of the theatre at the first appearance of danger.

According

According to *Dio Cassius*, the ashes, during that eruption, was driven as far as *Africa*, *Syria*, and *Egypt*; and at *Rome* the sun was totally obscured by them*.

It might be supposed that the manifest danger continually hanging over the heads of the inhabitants of this country from earthquakes and the irruptions of *Vesuvio* should make some happy impresson on their minds, and dispose them to lead pious and moral lives; but it is far otherwise: for the generality of these people are like sailors, and never think of heaven or hell but in imminent danger; and, as soon as that is over, eagerly return to their former wicked practices. Of this there was a striking instance in the year 1707, when the people flocking out of the city to see the fiery torrent from the mountain, which began to harden, gave themselves up to all sorts of debaucheries.

The variety of minerals and other substances ejected by *Vesuvio*, sufficiently indicate the nature of the vast hollow within the mountain, and the cause of its fiery eruptions; for quick sulphur and the filings of iron being kneaded together into a kind of dough, is not only violently heated, but even kindled into a flame, by the addition of a little cold water. *Lemery*, in his garden at *Paris*, once made an artificial *Volcano* Inside of Vesuvio. of this sort, which took fire spontaneously; and later chymists instantly produce flame from the mixture of two different liquids properly prepared. That the *strata* under *Vesuvio* and other *volcano's*, contain abundance of sulphur and iron†, appears evident both by the cinders ejected and the chalybeate springs issuing from the root of this mountain towards the sea-coast. The proximity of the main sea not only supplies water for the aliment of the inflammable substances, but likewise salt and pitch, which it washes away from their subterraneous beds; and from these also proceeds the saline acridity of the sea-water: for oil of sea-coal (which has a great deal of pitch in it) mixed with common salt and water, gives it a taste like that of sea-water. In a calm the fishermen about *Resina* and *Torre*, two villages on the sea-coast near *Vesuvio*, look out for *Pretroleum*, a fragrant kind of oil which floats on the surface of the sea, and take it off with pieces of sponge: this they sell for Artificial volcano.

* The eruption of *Vesuvio* in 473, according to *Marcellinus Comes*, covered all *Europe* with ashes: *Vesuvius, mons Campaniæ torridus, intestinis ignibus æstuans exusta vomuit viscera, nocturnisque in die tenebris omnem Europæ faciem minuto contexit pulvere. Hujus metuendi memoriam cineris Bizantii annuè celebrant viii. Idus Novembris.* ‘*Vesuvius, a volcano in Campaniæ, ejected from its inflamed bowels such prodigious quantities of matter as obscured day-light, and covered all Europe with ashes. The anniversary of this devastation is observed at Constantinople on the 6th of November.*’ This day of humiliation is likewise mentioned by *Procopius de Bello Goth. lib. ii. c. 4.*

† The soil about *Viterbo*, *Pozzuolo*, *Sienna*, and the islands of *Stromboli*, *Lepari*, *Sicily*, &c. is of the same nature.

Communication
betwixt Vesu-
vio and the
sea.

a good price to the apothecaries. It is plain that *Vesuvio* has a communication with the sea, not only from the waters being surprisngly absorbed in 1631 as an immediate prelude to the eruption of the mountain so that several vessels, afloat before, were left dry, but also by what happened in 1698; for in that year the sea suddenly ebbed twelve paces, and the mountain disembogued a vast torrent of pitch and other combustibles; and on the return of the sea to its former height, and the cessation of the igneous discharge, great quantities of shells, &c. were found along the shore near the mountain, which were half burnt, and emitted a sulphureous smell. *Parrini* and *Boccone* farther affirm, that in a violent eruption of *Vesuvio*, hot sea-water, fishes, shells, and seaweeds have been ejected by that mountain.

Fresh water in
the mountain.

This volcano, however, affords several fresh springs, of which some are conveyed to *Naples* by a beautiful aqueduct, to the great conveniency of the inhabitants. These waters have not the least heat in them; and, what one would less expect, a very cold wind is felt to blow from several fissures or chasms in the side of the mountain.

The height di-
minished.

I shall add, that though a new mountain has risen on the summit of *Vesuvio* over its former aperture, yet it wants something of its ancient height. Of this there is ocular demonstration likewise with regard to mount *Ætna* in *Sicily*; the top of which, within these sixty years, might be seen from *Furnari* and other places thereabouts, but cannot be discerned from thence at present.

Temperature
of the air.

Such is the climate of *Naples*, and the south part of this kingdom, that little or no winter is known there. Garden-vegetables are in season there all the year round. Ice is seldom seen in the level country, and snow fell but twice during these last five years; and then it dissolved as soon as it touched the ground. Among the inhabitants of the mountains it is a branch of trade to gather snow, and send it to *Naples*, where it supplies the want of ice for cooling liquors*, &c. The extreme summer heats, however, never fail of being tempered by cool evenings, which are spent in taking the air, after being confined within-doors

* The climate of *Sicily* is so hot, that even in *January* the shade is agreeable, and not a chimney is to be seen all over the island. In *March* some cold piercing winds may happen to set in for a few days; but this inconveniency is relieved by a very small coal fire. The use of ice and snow in liquor, I suppose, was first introduced to gratify the palate; but now it has the sanction of the faculty: and since its coming into general vogue, the fatal rage of fevers is said to be considerably abated. *Plempius*, in his treatise *de Valetudine Togatorum tuenda*, affirms, that since the use of snow has obtained in *Messina*, the burials of that city are decreased a thousand every year; and that this custom has been attended with the same success in *Spain*, appears from *Ludov. Nonnius, de re cibaria, lib. iv. cap. 5.*

[The author takes no notice of the frequency of pleurisies in those countries where this custom has been introduced, particularly in *France*.]

during

during the sultry heat of the day. Of the fertility and wealth of this country, some idea may be formed by considering how long it has been under a foreign government, which by contributions, troops, wars, and other circumstances, must necessarily have drained it of vast sums. Yet this country is still in a much better condition than many of the states of *Italy*, and capable by proper measures of affording new sources of wealth. The tobacco-farms alone in this kingdom produce near thirty thousand ducats annually.

Fruitfulness of the country.

But amidst its fertility and other natural advantages, the kingdom of *Naples* is not without many inconveniencies.

Inconveniencies in the kingdom of Naples.

Besides the frequent calamities this country is subject to from the neighborhood of mount *Vesuvio*, it suffers extremely by earthquakes; particularly the south part of the kingdom, all over which are to be seen the melancholy remains of cities, once famous in history, but now almost without a name*.

Earthquakes.

Another disagreeable circumstance, but common to most other parts of *Italy* is the swarms of *Lizzards*, especially of the green kind. In spring hundreds of these little animals are seen basking themselves on the flat roofs, and as they crawl up and down the walls, if a window or door be left open they make their way into the houses. The green *Lizzards* are very nimble, and have a fine glossy skin and very beautiful eyes; but they are quite harmless. About *Fondi*, *Capua*, and *Gäta*, there is a noxious species of lizzards commonly, but improperly called *Tarantula*, whose bite is attended with danger; these are brown, larger than the green sort, and when the tail is cut off, resemble a toad.

Lizzards.

The *Scorpion* is a much greater nuisance, which harbours not only in old buildings and under large stones, but infests the houses in this country; so that in some places it is not unusual to make the bed-steads of polished iron, and to place them at some distance from the wall, to prevent these vermine from getting into the beds. It is true, they seldom hurt, unless they are first assaulted or accidentally injured; which may easily happen only by a man's turning himself or moving a leg or an arm in a bed where these noxious animals harbour themselves. The surest remedy against the sting of a *Scorpion* is to bruise that animal and bind it fast on the wound; or if that cannot be done, the best way is to foment it with oil-olive, in which dead *Scorpions* have been steeped, applying warm bandages to the part, and to give the patient warm draughts of *Theriaca* mixed up with a generous wine to promote perspiration. This

Scorpions.

* *Sicily*, which formerly made one continent with the kingdom of *Naples* is, in this respect, not less unfortunate, having in *January* 1693, by one single earthquake lost forty-nine towns and villages, nine hundred and twenty-two churches, colleges and convents, with ninety-three thousand persons buried in the ruins.

Where most
dangerous.

oil *Boccone* (*Observ. Phys.* xviii.) says, is a sovereign remedy against the sting of the spider called *Solifuga*. In the northern parts of *Italy* this creature has little or nothing of that rage and venom which appears in those of hotter climates, as *Malta* and *Africa*. The venom or poison of *Vipers* has also the like gradations according to the proximity of the country to the equator. *Scorpions* yield a salt and oil which are a part of the *Materia Medica*. They are caught in great numbers among ruins or in stony places, and being taken hold of with a pair of pincers, are dropped into a narrow-necked glass vessel which is too slippery for them to climb out of.

Whether they
kill themselves.

A late naturalist says, that the *Scorpion*, when hemmed in with live coals, or any kind of fire, upon its being moved nearer to him, and finding no way to escape, plants itself in the middle of the circle, turns up his tail and stings himself in the head. This observation at first sight had appeared to me very suspicious, and made me imagine that this pretended suicide was no more than a natural motion of the animal on such an occasion. Being at *Naples* I was determined to bring this vulgar error to the test of repeated experiments, which proved it to be no other. Some of the *Scorpions* instead of going round to look out for a passage to escape, ran directly into the fire, where they were soon consumed; others, upon feeling the heat of the fire, drew back and fell into a kind of convulsions, but never offered to dart their sting into their heads; others again lay quite still, and, as if they made a virtue of necessity, quietly submitted to be burnt to death. As groundless is the notion, that a *Scorpion* when thrown into oil, destroys itself in the same manner, whereas some will live in it twenty-four hours, and when they expire do not exhibit the least appearance of stinging themselves to death.

Tarantula.

Another plague almost peculiar to the kingdom of *Naples*, especially the southern parts, is the *Tarantula*; so called from the city of *Tarento*, in the neighbourhood of which they abound, and are the largest and most venomous. This is the *Phalangius* and *Phalanges* of *Pliny* and other ancient naturalists. The persons bit by this insect, by the *Italians* are called *Tarantolati*; and their extravagant vicissitudes of shrieking, sobbing, laughing, dancing, &c. are pretty well known. Very few of such unhappy persons can bear the sight of black or blue, but seem delighted with red and green objects. They are also seized with an aversion to eating fruit or vegetables. A melancholy silence and a fixed eye are the first symptoms by which the bite of the *Tarantula* discovers itself; and then music is immediately called in to the assistance of the patient to rouse him to a violent motion, and by that means to promote perspiration and a copious sweat. But neither the same tunes nor the same instruments answer this end with regard to different patients; several trials

are therefore made, and chiefly with the guitar, hautboy, trumpet, violin, and *Sicilian* kettle-drum. The tunes that usually have the best effect in these disorders are *la Pastorale* and *la Tarantella*. In some parts of the kingdom of *Naples*, particularly in *Apulia*, the venom of the *Scorpions* is so subtle, that their sting produces the like effects as the bite of the *Tarantula*; and though the two before-mentioned tunes have a proper effect on these patients also, yet they require softer instruments, as the flute, &c. but accompanied with a brisk beat of the drum. The country people, who are more or less skilled in all these instruments, inforce the operation of their music with grimaces and odd gesticulations. The *Tarantolati* on their side vigorously exert themselves, regulating their motions according to the music till the venom is quite expelled; this exercise and cure sometimes takes up five or six days. It is not to be supposed that they are kept continually dancing for so many days: when nature seems to be exhausted the music is suspended, and the patient put to bed well covered, and a *sudorific* cordial given him to promote perspiration. It is remarkable, that the patient on his recovery remembers nothing of what passed during his disorder. If the cure be not perfectly effected, and the poison entirely expelled, the same symptoms fail not to appear again the succeeding year, especially during the summer heats; and some have laboured under this terrible disorder at intervals for ten, twenty, and thirty years, and others during their lives. Instances are not wanting of such persons who merely from a sense of their incurable state, or from the melancholy effects of the venom have drowned themselves. If the *Tarantula* be killed immediately after the bite, the venom with its effects is in a way of being expelled the first year by vigorous dancing; or if with the same exercise, previous to a fomentation, an incision be made in the part affected, and *Venice-treacle*, or in want of that, *Mithridate*, *Oorvietan*, or a clove of garlic bruised be applied, the same success may be expected: but in case these two precautions be neglected, it is seldom that any remedies administered afterwards, can preserve the unhappy patient from a long continuance of the usual ill consequences attending such a misfortune, as melancholy, lassitude, loss of appetite and indigestion. If the patient uses no means for cure, a few days infallibly carry him off. The petticoats of women are apt to harbour these vermin, and consequently they are more liable to be bitten by them than men. The bite of a *Tarantula* at first occasions only a small red tumour like that occasioned by the sting of a wasp; and there are above eight species of them differing in size, colour, and form, but producing the same mischievous effects by their venom. In the dog-days and during the violent heats, the *Tarantula* is most dangerous; especially on the plains, as if these creatures were incited to greater rage by the heat of the sun: for those
of.

of *Tuscany* never occasion such deplorable disorders as the malignant kind found in *Apulia*; and even in these, when carried to the northern parts of the kingdom of *Naples*, or to *Rome*, the venom is rendered less noxious, so that their bite is attended there only with a slight transitory pain*.

In the island of *Corfica* there are neither wolves nor vipers; but its *Tarantulas* and *Scorpions* are extremely venomous†.

Its haunts.

The *Tarantula's* chief haunts are holes in the earth, old walls and hollow trees; and the cobweb it makes is stronger and coarser than that of a common spider. The poison is contained in two small vesicules within the gums near two fangs, with which they are armed besides lesser teeth.

*The people
wicked.*

But, according to some, a greater evil still remains; and the worst creatures in this delicious country, say they, are the inhabitants themselves, who, besides their execrable and unnatural lusts, are of a vindictive, treacherous, bloody disposition.

Poisoning.

Though national charges generally imply ignorance, narrowness of soul, and uncharitableness, it is certain, however, that the history of *Naples*, almost beyond any other, abounds in sad instances of the excessive depravity of human nature. *Tophana* the noted female poisoner, who first invented the *Aqua Tophania* is still living in prison here, and few foreigners leave *Naples* without seeing this infernal hag. She is a little old woman who had entered into a kind of religious sisterhood; and on this account, if not on a worse, her life has been hitherto spared. She is said to have poisoned some hundreds of people, and was remarkably liberal of her drops, which she gave by way of alms, to wives who, from several intimations, she knew would not be inconsolable for the death of their husbands. Five or six drops of this liquid it seems answer the purpose, and may be lowered or tempered so as to take effect in any determinate time. This water continues still to be privately made at *Naples* under the appellation of *Acquetta di Napoli*, and not many years since a small cask of it was according to orders sent to a certain country. But since lemon-juice has been found to be a sort of antidote against it, this vile composition is fallen into some disrepute. The humane Dr. *Branchaletti* wrote a book expressly on the remedies or antidotes against these *Stygian* drops; but all the inventions to counterwork this poison presuppose the fatal potion to be very recently administered, or previously guarded against, upon any suspicion; by such preservatives.

* *Vide Beccone, Observ. Phys. XVII.*

† One kind of the *Corfican* spiders bite like the *Apulian Tarantulas*, another stings; but the beneficent Creator has checked their increase by means of a species of wasps which make terrible havock among them. *Beccone Obs. I.*

The inhabitants of this country have in all ages been remarkable for a voluptuous manner of living; the luxury of *Capua* and *Atella* is well known; and *Naples* is, by *Ovid*, stiled,

- - *in otia natam*
Parthenopen - -

‘ *Naples* of luxury the native seat.’

It must be owned that in no great city in *Europe* the prostitutes are so numerous and so abandoned: these *Donne libere*, as they are called, amount to eighteen thousand in this city, and in one particular part of it is a receptacle for two thousand of them; and yet it is no uncommon thing for ecclesiastics to lodge in those infamous parts of the town. This totally corrupts all the youth; and the clergy being exempt from the civil jurisdiction, and connived at by their superiors that the sacred order may not be disgraced by punishments, set the worst of examples. Any complaints against the latter from laymen are looked upon as the height of insolence; it is not for them to scrutinize the actions of those, to whose superior lights they owe an implicit submission.

The peasants in this country are so slothful, as to prefer beggery or *Slth.* robbing to labour and industry; but in the city of *Naples* there is something of an industrious spirit, and several flourishing manufactures are carried on there. It is a phrase here, that a vice-roy, to keep the people quiet, must provide three *F*'s, namely, *Feste*, *Farine*, *Forche*, i. e. ‘Festivity, ‘Flour, and Gibbets;’ the people being excessively fond of public diversions, clamorous upon the dearth of corn, and seditious unless they are intimidated by severity. Among their public entertainments, one of the most remarkable is the procession with four triumphal cars on the four Sundays immediately preceding *Lent*, the first loaded with bread, the second with flesh, the third with vegetables, and the fourth with fish. These provisions are piled up very high, with musicians placed at the top, and guarded by armed men till they are given up to be pillaged by the populace. But that which draws the greatest concourse at *Naples* is the *Cocagna*, or Castle, built according to the rules of fortification, and faced all over with pieces of beef, bacon, hams, geese, turkeys, and other provisions, with which the imaginary country of *Cocagna* is said to abound; where the very trunks or branches of trees, are supposed to be *Bologna* saussages. This welcome spectacle is exhibited once a year, and on each side of the castle is a fountain running with wine during the whole day. A party of soldiers is posted to restrain the ardour of the

populace till the vice-roy appears in his balcony, which is the signal for the assault.

Neapolitan
nobility.

It is usual for the *Neapolitan* nobility to spend some years in a parsimonious retirement on their estates in the country, that they may cut a figure for a while in the city, and live in a profuse magnificence; so that the generality of them are ever running into extremes, but their fortunes are not very considerable. This is the consequence of the disproportion of their great number to the small extent of the kingdom; for there are in the kingdom of *Naples* a hundred and nineteen princes, a hundred and fifty-six dukes, a hundred and seventy-three marquisses, forty-two counts, and four hundred and forty-five barons, all vassals of the crown. Many a spot of land not worth above fifty dollars a year gives the title of marquis to the owners; so that they are in general very poor.

Army.

The standing forces throughout the kingdom do not exceed fourteen thousand men, a number very insufficient for keeping the inhabitants in awe on the approach of an enemy. The vice-roy's ordinary income is eighteen thousand *scudi*, or crowns, a month; and the several officers of his Court, which is very splendid, have stated salaries from funds appropriated to those services; so that here is no room left for savings out of the pay of the guard, the chapel, the band of music, company of comedians, and the like attendants on a Court, but every thing continues on its original footing. The vice-roy's post is only triennial; but at the expiration of such a term, the commission is renewable*.

Current coins.

As to the currency of money, a *Spanish* pistole, or old *Louis-d'or*, is here equal to forty-five *carlini*. The Papal money also goes at the rate of four *Carlini* for three *Paoli*. By a *ducat* is here meant an imaginary piece, equal to ten *Carlini* †.

* The reader will naturally suppose that the Court and government have undergone great alterations within these few years, since a prince of *Spain* of the *Bourbon* family ascended the throne of *Naples* and *Sicily*, and resides in the capital of the former.

† Three shillings and four-pence Sterling.

L E T T E R LVIII.

Of the City of *Naples* in general, and its public Buildings.

S I R,

THE city of *Naples* lies in forty-one degrees, and twenty minutes north latitude: its walls are mostly faced with a hard black stone, called *Piperno*, and are nine *Italian* miles in circuit; but there are near twenty suburbs included. If *Naples* has not such magnificent palaces as *Buildings.* are to be seen at *Rome* and *Genoa*, it has also very few of those mean houses, which, in other cities, disgrace their finest streets. The roofs of the houses here are flat, and surrounded with elegant balustrades: the streets also are very well paved, and most of them with very large square stones; but the fault is, that they have no slope or gutters to carry off water, &c. The finest street for length, breadth, &c. is that called *la Strada di Toledo*, and yet not one eminent palace is to be seen in it; the breadth is about twenty-three common paces; and after running in a direct line of fifteen hundred paces, it is continued some hundreds more in an easy curve line. It seems an inexcusable neglect that the streets of *Naples* are not lighted at night, as the lamps would not only be an ornament to the city, but would also prove a considerable security for persons who walk the streets; for few cities are more dangerous after dark.

The harbour of *Naples* is very spacious, and has a grand light-house, *Harbour.* with a mole near five hundred paces in length, which separates the *Porto della Città*, or main harbour, from the *Darsena*, or basin. The latter lies behind the *Castello Nuovo*, and has generally in it four galleys, the crews of which, both rowers and soldiers, are obliged every *Lent* to come to a formal confession, and to receive the sacrament. The devo- *Annual com-* tions of the first galley are followed by a day of rest, the second by a *munion on* like interval, and so on. In the evening, at the close of the procession *board the gal-* usual on such solemnities, the Host is exposed, and all the galleys honour *leys.* it with a salute.

The number of inhabitants at *Naples* cannot be less than three hun- *Number of In-* dred thousand; and as its commerce occasions a great stir and bustle, *habitants at* *Rome*, in comparison of this city, has by some travellers been looked *Naples.* upon as a kind of desert. The great number of fountains in *Naples* are *Fountains.* very elegant ornaments to the city, though in most of them the water

is none of the best. Of these fountains the finest is that of *Medina*, facing *Castello Nuovo*, or the new castle: the upper bason is supported by the three Graces, and on the top stands a superb *Neptune*, attended by several other figures, all ejecting water; which make a very grand appearance. The inscription is as follows:

CAROLO II. REGNANTE
*Hic ubi pulvureo squalebat Olympia tractu,
 Nunc hilarant fontes strataque saxa viam.
 Quam Ducis adjuta auspiciis opibusque dicavit
 Medina Cæli nomine Parthenope.
 Excell. Dom. D. Ludovico de Cerda,
 Cæli Duce, Prorege
 Civitas Neapolis Anno
 M. DC. XCVII.*

‘ In this place, which was formerly a dusty waste, *Naples*, under the auspices of the duke of *Medina Cæli*, has caused this refreshing fountain, which, in gratitude to his munificence, bears his title, and a noble pavement to be made, in the reign of his Catholic Majesty *Charles II.* his excellency *Don Lewis de Cerda*, duke of *Medina Cæli*, being vice-roy. 1697, &c.’

There is a long inscription on a fountain in the great market-place, and on most of the other fountains in the city, which are full of flattery to their vice-roys.

The fountain in *St. Lucia*, by *Giovanni di Nola*, an eminent architect, with that in the street near *St. Lucia*, by *Cosmo Fansago*, are both of an elegant architecture, and adorned by good pieces of sculpture. Not far from the *Darsena* is another fountain, adorned with a spread eagle.

*Aqueduct from
Vesuvio.*

A very fine aqueduct supplies the city with a vast quantity of water from the foot of mount *Vesuvio*, by means of which, *Alphonso II.* in 1442, made himself master of the city of *Naples*. The place where formerly was the greatest reservoir of these waters, is at present known by the name of *Seggio di Nido*, or *di Nilo*; where there is an antique statue of the river *Nile*, represented under the figure of an old man sitting on a crocodile, with boys playing about him; the head is modern, as appears by an inscription under it.

*Statue of the
river Nile.*

The statue of *Jupiter Terminalis*, another antique, stands near the arsenal: it was dug up at *Puzzuolo*, and erected in this place by the duke of *Segovia*, when vice-roy.

Of all the palaces in *Naples*, that of the vice-roy is, agreeably to the dignity of the owner, unquestionably the most magnificent. As to its beauty, it is sufficient to say that it is the work of the famous *cavaliere Fontana*. The great *perron* is divided into two flights of steps, and is of white marble. It is eleven common paces in breadth, and a superb work. At the foot of the steps on each side is the statue of a river; that on the left-hand representing the *Tagus*, and that on the right the *Ebro*, with inscriptions under them.

The eye of a connoisseur, at entering the palace on this side, must be immediately offended at the disproportionate narrowness of the court to such a large and superb *perron*. In the audience-room are finely painted the most remarkable actions of the *Spanish* nation, among which it has been thought fit to place the expulsion of the *Jews* out of *Spain*. The *Sala Regia*, where the carnival entertainments are given, is hung with the pictures of all the vice-roys at full length. A particular gallery is taken up with the exploits of the duke *d'Alva*. In another saloon is represented the war carried on by *Charles V.* with *John Frederick* elector of *Saxony*. Indeed all the apartments abound in fine paintings, and beautiful tapestry.

In the palace-chapel are surprising quantities of plate; and behind the altar stands a most exquisite white marble statue of the virgin *Mary*. This palace has a subterraneous communication with the *Castello Nuovo*, which, in case of an insurrection, is a very necessary resource to the vice-roy and courtiers.

Castello Nuovo on one side joins to the sea, and is always well gar- *Castello nuo-*
risoned; forty-two pieces of ordnance are mounted on the walls and *vo.*
bastions, among which are nine pieces taken by *Charles V.* from the elector of *Saxony* at the battle of *Muhlberg*.

An inscription informs us, that on the bastion *del San Spirito* formerly stood a large piece, called *Magdalena*, weighing twenty-one thousand pounds, which carried balls weighing a hundred and twenty pounds. This destructive engine was cast in the time of the emperor *Maximilian I.* and brought hither by *Charles V.*

Near the entrance of the castle stands a triumphal-arch, adorned with sculpture, and the two following inscriptions:

Alphonfus Regum Princeps hanc condidit arcem.

‘ This castle was built by *Alphonso*, the best of princes.’

Alphonfus

*Alphonfus Rex Hispanus, Siculus,
Italicus, Pius, Clemens, Inviētus.*

‘ *Alphonso* king of *Spain*, *Sicily*, and *Italy*, the pious, the merciful, and the invincible.’

Armory.

The place where this arch was erected is something too narrow: the gate near it is adorned with some fine sculpture in stone. Further on is a brass gate, decorated with fine *basso-relievo*’s, representing some of the achievements of the kings of *Aragon*. The castle-church is handsomely decorated with gilding and stucco-work; and a *Pietà*, in a room adjoining to it, is greatly admired. Facing the armory, which, according to *Parrini*, can compleatly furnish fifty thousand men, stands a marble antique statue of a young soldier*, or, according to some, of the emperor *Nero*; as likewise that of brass in the *façade* of *St. Barbara*’s church in this castle is said to be. In the church *dell’ Assunta* is a picture of the wise men of the East, two of which represent *Alphonso* and *Ferdinand*, kings of *Spain*. *Vasari* says this piece was the first work of *Giov. da Bruggia* in oil-colours: some, however, attribute it to the celebrated *Zingaro*, with this addition, that the heads of the three wise men are copied from the portraits of *Charles* king of *Naples*, and his sons the prince of *Salerno* and the duke of *Calabria*. The castle-hall is so constructed, that a whisper on one side is distinctly heard at the other.

Castello del Uovo.

Castello del Uovo, i. e. *Egg-castle*, so called from its oval figure, stands in the sea, on a rock, which is joined to the continent by a bridge of two hundred and twenty paces long. This castle is said to have been anciently *Lucullus*’s palace, and not originally situated on an island, but altered to its present state and form by the *Norman* kings, on which account it was, for a long time, called the *Norman castle*. Over the entrance are these words:

Philippus Secundus Rex Hispaniarum Pontem a continenti ad Lucullanas arces, olim Austri fluctibus conquassatum, nunc saxeis obicibus restauravit, firmumque reddidit, D. Joanne Zunica Pro-Rege, Anno MDLXXXV.

‘ The bridge from the continent to *Lucullus*’s palace having been broken down by the violence of the sea and storms, is now, by order of *Philip II.* king of *Spain*, repaired with greater strength, and secured by a mole of huge stones in the year 1595, &c.’

* *Cælestin* tells us that this soldier was a native of *France*, and maintained a post so bravely against a hundred men of the enemy, that he laid forty of them dead at his feet; but the *Roman* habit little agrees with the first part of this account.

This

This castle is supplied with fresh water by means of a stone conduit embellished with marble figures of all kinds of animals: it conveys the water from the city under the bridge to the castle, where are two reservoirs, near a marble lion, with an inscription in honour of *Charles II.* and the vice-roy.

The memory of *Pedro Navarro* is loaded with execrations at *Naples*, *Invention of mines.* for his first making use of mines in sieges: he was not, however, the inventor, but first conducted them so as to take effect. In the year 1487 an officer in the *Genoese* army, then in the field against the *Florentines*, and besieging *Serezanella*, had contrived a mine, and sprung it; but not answering the great expectations conceived of it, the inventor lost all his credit, and such projects were looked upon as chimerical. *Pedro Navarro*, at that time only a private centinel, having attentively considered the invention, thought the want of success to be rather owing to mismanagement, than to the impracticability of the thing itself; and in the year 1503, the siege of the castle of *Naples* gave him an opportunity of putting his conjecture to the trial; which he did so effectually both to the damage and terror of the besieged, that in a few days the *Spaniards* saw themselves masters of the place.

The third check upon the city of *Naples* is the castle of *St. Elmo*, or *St. Elmo St. Eramo*, so called from a church dedicated to that Saint, formerly *castle.* standing on this spot. It is situated on an eminence towards the west, and the plan is in the form of a star, with six rays. As its fortifications were chiefly built by *Charles V.* this inscription is placed over the gate:

Imperatoris Caroli V. Aug. Cæsaris jussu, ac Petri Toleti Villæ Franchæ Marchionis justiss. Proregis auspiciis, Pyrrhus Aloysius Serina Valentinus, D. Joannis Eques, Cæsareusque militum Præfectus, pro suo bellicis in rebus experimento F. curavit. MDXXXVIII.

‘ This castle was fortified by order of his imperial and august majesty *Charles V.* under the auspices of our excellent vice-roy Don *Pedro de Toledo*, marquis of *Villa Franca*, and from a plan of that expert engineer *Pyrrho Aloysio Serena Valentini*, knight of *St. John*, and colonel in the imperial service. 1538.’

The subterraneous works are very spacious, and hewn out of the rock to such a depth as to be bomb-proof, on which account a great quantity of military stores are kept here. This castle can likewise be supplied with provisions from *Castello Nuovo* by means of a subterraneous communication, at present walled up. In the upper part of *St. Elmo's* castle

are

Cisterns.

are seven cisterns for water; and under the vaults and mints is a reservoir large enough for two galleys to sail on. The water which is always extremely cold, is drawn from it by a bucket through a kind of aperture or well.

City arms.

Superstition
concerning a
brass horse.

The arms of *Naples* are a horse; and formerly near the church *di Santa Restituta*, stood a brass one of such an enormous size, that the commonalty have a notion that it was cast by *Virgil* by the help of magic, whom they imagine to have been a forcerer. It was also the object of a most gross superstition, being accounted of such efficacy against all distempers incident to horses, that they were brought hither from all parts, and led round this all-healing statue. At last, in the year 1322, *Maria Caraffa*, archbishop of *Naples*, to abolish a practice which reflected disgrace on human nature, had it demolished and cast into a large bell for the cathedral. The head being reserved for a memorial is still to be seen in the court of the *Caraffa* palace, among a collection of statues and *baso-relievo's*. *Charles* king of *Naples* having made himself master of the city, after an eight-months siege, ordered a bit to be put in the mouth of this horse, whose attitude expressed its impatience of controul, as an emblematical representation of his having tamed the *Neapolitans*.

In the above-mentioned court is also to be seen, on a pillar, a small equestrian statue of *Alphonso* the second.

Poggio Reale.

Poggio Reale, formerly a magnificent royal palace without the city, is now so fallen to decay as not to be worth seeing. Among the ruins is shewn a steep place, from whence queen *Joanna* used to have those whom she wanted out of the way to be privately thrown down headlong.

Il Palagio
degli Spiriti,
or the haunted
palace.

In returning from the last mentioned place to the city, on the left are the ruins of an old castle, commonly called *il Palagio degli Spiriti*, from a vulgar fancy, that this palace was deserted by the owners, on account of its being haunted. At present there is nothing worth observation to be seen here, though it seems once to have been a charming retreat.

Bats cave.

On the right hand, in returning from *Poggio Reale* lies the *Grotta degli Sportiglioni* or the Bats cave, which is an *Italian* mile and a half in length, very broad and high. About the middle it divides, forming two vaults, one of which extends itself towards *Poggio Reale*, but has been walled in since the year 1656, when it was made a repository for the bodies of above fifty thousand persons who died of the pestilence. The hill over this cavity is extremely pleasant and called *Monte del' Trecco*, from the *French* General *Lautrec*, who in 1528, besieging *Naples*, pitched his camp here; and not to damage a city of which he thought himself sure of being master, he broke up and ruined the aqueducts, in order to reduce it by distress.

distress. But the stagnation of the waters occasioned thereby, together with the summer heats, bred such a contagion, as swept away the greatest part of the army and *Lautrec* himself; and of those who survived the sickness, very few escaped the rage of the *Italians*. *Lautrec's* fatal oversight was, that previously to the demolishing of the aqueducts, he had not cut a canal for carrying off the waters to the sea. It was also the fate of *Henry VI.* emperor of *Germany*, after closely besieging *Naples* for three months, to see his army dwindle away by epidemical distempers, so that he was obliged to raise the siege.

The most remarkable palaces at *Naples* are those of the prince *di S. Noblemen's*, *Agata*, the dukes *di Gravina* and *Mataloni*, and a few others, though ^{palaces.} indeed they will hardly bear seeing after those of *Rome*. The house of *Ferdinando di S. Felice* or *Sanfelicius*, as he is called in some inscriptions, not yet finished, will be very superb and elegant; he orders every thing himself, and is not only a judge in pictures, but no mean painter; having purely from inclination been a disciple of *Solimene*. Besides several fruit-pieces, here are some capital paintings of his, one of the massacre of the innocents, and another of *Joseph's* escape into *Egypt*. A hall of this palace is to be entirely painted *in fresco* from designs of *Solimene*. One of the pleasanter parts of the city is the suburb, commonly called *Chiaia*, but more properly *Spiaggia* or *Piaggia* i. e. the *Strand*, from its proximity to the sea-shore. The coolness of the air, the agreeableness of the prospect, the extent of the area, and the freedom from dust make it the evening resort of the quality; so that it is no uncommon thing to see some hundreds of coaches here; but on these occasions persons of different sexes never ride together in the same coach. Nothing can be more delightful than the gardens to the right-hand on the hill, adorned with walks of orange, cedar, and palm-trees, and a profusion of the most beautiful flowers.

At *Pietra Bianca*, situated about four *Italian* miles from *Naples*, at the ^{Pietra Bianca.} foot of mount *Vesuvio*, is a country seat, originally built by *Bernardino Martirano*, secretary to *Charles V.* where the emperor was entertained on his return from *Tunis* in 1535, which, according to the inscription over the gate has made this place for ever sacred.

Hospes,
Etsi properas, ne sis impius,
Præteriens hoc ædificium venerator,
Hic enim Carolus V. Rom. Imper.
Debellatâ Aphricâ,
Veniens triduum in liberali
Leuco-Petræ gremio consumsit.
Florem spargito, & vale.
MDXXXV.

‘ Stranger, how great soever thy haste may be, fail not as thou wouldst avoid impiety, to pay the veneration due to this edifice; this is the place where, amidst the affluence and rural beauties of *Pietra Bianca*, Charles V. emperor of the *Romans*, returning from his *African* conquests, passed three days. Strew flowers here, and farewell! 1535.’

This palace has a very bad neighbour of mount *Vesuvio*; the effects of its eruptions being but too visible, notwithstanding all the expensive repairs and improvements continually made here.

L E T T E R LIX.

Churches, and other religious Edifices at *Naples*.

*Attempts of the
Neapolitan
clergy.*

SUCH is the power and opulence which the *Neapolitan* clergy have attained to, and the veneration paid them, that more than once they have been ready to seize the civil power, and to arrogate to themselves a decisive authority in matters quite foreign to the pastoral care. Nor can they bear the least controul or censure on this account; one instance of which is their rancour against *Pietro Giannone*, a civilian, author of the *Istoria Civile del Regno di Napoli*. His freedom in asserting the civil rights against the encroachments of the clergy incensed them to such a degree, that he found himself under a necessity of leaving *Naples* to avoid the fury of the populace, whom the clergy had spirited up against him. *Nasò* the printer of it was excommunicated; and had not the protection of the emperor, to whom the book was dedicated, checked the impetuosity of pope *Benedict XIII.* the author would have fared

fared no better : the effect, however, has been, that this valuable piece is become very scarce*. The firmness with which *Riccardi*, attorney-general to the *Neapolitan* government had, according to the duty of his office, lately opposed the attempts of the court of *Rome*, drew upon him the same persecuting spirit, till at *Vienna* he found a patron in *Garelli*, the emperor's physician and librarian ; who making his services and abilities known at court, set him above the malice of his enemies.

As to external ceremonies, the devotion of the *Roman* catholicks here is not so outrageous as in several provinces of *Germany*. At the elevation of the Host in the churches, or when it is carried along the streets, no stranger is compelled to kneel ; and so little difficulty is made about travellers eating flesh and fowls in lent, that the inn-keeper's first question is, What the company will be pleased to eat : and in some parts eating *meagre*, i. e. fish, eggs, and vegetables, is not so acceptable to the host as an heretical meal, which makes the reckoning more considerable. Since the government came into the hands of the *Austrian* line of the house of *Hapsburg*, the statue of St. *Nepomuk* has been erected on several bridges ; but the crosses are not very numerous in the streets, nor public provisions even in the capital itself, so frequent as in most other popish cities. The most common procession, which is exhibited almost every day, is not so much intended to excite devotion as to raise a fund for penitent prostitutes who have quitted their abandoned way of living for a convent. In order the more effectually to move the spectators to charity, the youngest and most beautiful of these penitents are selected, who are ordered to walk barefooted through the city, two a-breast : at some particular places they kneel down, acknowledge their past wickedness, and sing penitential hymns ; the ecclesiastic and a lay assistant who attend them in the mean time receiving the contributions of the public in a purse fastened to the end of a stick. Their habit on these occasions is a violet-coloured gown tied round the waist with a cord of the same colour. Their heads are shaved, but they wear a blue veil, which however is thin enough to give a sight of the charms of youth and beauty, as powerful incentives to a liberal contribution.

Toleration in ceremonies.

Procession of penitent prostitutes.

* He fled to *Vienna*, but here that ambition which he had so justly exposed, would not let him rest ; *San Felice* a Jesuit, was employed to traduce him as a tool of *Spain*, and with too much success, for *Giannone* saw himself deprived of a pension of which he was but very lately possessed. This obliged him to remove to *Venice* with a view of publishing a second edition of his history ; but on an advantageous overture from a bookseller at *Geneva*, he went thither in the year 1735. He soon after fell into the hands of his enemies ; for a *Piedmontese* officer, who had pretended a mighty friendship for him, enticing him to spend a day at a country seat without the territories of the city, he was there seized and immediately hurried away to *Chambery*.

The Neapolitans inclinable to atheism.

Molinists and Jansenists.

Freedom of booksellers.

Fault in the Neapolitan churches. Their beauty and richness.

Number.

S. Agnello's miraculous crucifix.

The vivacity and penetration of the *Neapolitans*, (as they do not always meet with a satisfactory solution of religious scruples from their ecclesiastics, and want an opportunity of receiving better information by foreign books, or verbal instructions) too often carries them into wild systems of religion, and sometimes to downright atheism: and the necessity of concealing such notions makes them take the deeper root; so that it is with great difficulty any one of them is reclaimed. *Molinos* had a strong party in this city; and *Ernest Ruthan* (who had been amanuensis to M. *Arnauld*, and lately died at *Brussels*, where his burial met with no small opposition) assured me in 1715, that in *Naples* above half of those, who, disdaining the yoke of human ordinances, had been endeavouring to bring the established religion to some test, were, in their hearts, *Jansenists*. Perhaps it is owing to the apprehension of finding the delinquents too numerous, that prosecutions are not so indiscreetly carried on here as in many other places, and the punishments for such offences are tempered with so much lenity; which would not be the case if the ecclesiastics had a manifest superiority. At least *Naples* is the place of all *Italy* where booksellers are under the least restraint; for they openly sell *L'Enfant's Bibliothéque Germanique*, and other books written by Protestants, even on religious and polemical subjects; whilst, in other popish cities, it would be dangerous to have such works in their houses.

The roofs and *façades* of the churches of *Naples* are but ill contrived, and the monuments within them, in size and grandeur, are vastly inferior to those at *Rome*; but in the beauty and richness of other ornaments, scarce any country can equal them; so that only the jewels and altar-plate in many of the churches amount to many millions of dollars. It must be acknowledged, that the clergy here are extremely civil to strangers, and freely bestow their time and trouble in gratifying their curiosity. To take a view of all the churches in *Naples* would be a work of time, there being no less than three hundred and four in all, conventual and parochial. I shall therefore only take notice of the most remarkable churches and convents, keeping to my usual alphabetical order.

S. Agnello is famous for a miraculous crucifix in the *Capella de' Manaci*, which, upon a debtor's denying a debt in its presence, is said to have reproached his ingratitude, &c. The great altar is of white marble, adorned with exquisite *basso-relievo's*. The statue of St. *Dorothea*, by *Giovanni da Nola* is a good piece: and in the wall opposite to it are several ancient *basso-relievo's*. In the *Capella del Purgatorio*, over the tomb of *Antonia Capuana*, is a superb marble *basso-relievo* representing the virgin *Mary* with the divine infant in her arms, shewing herself to the souls in purgatory *.

* Abundance of reliques, &c. are here omitted in the translation.

In the adjoining convent is a monument of *G. Battista Marino*, a celebrated poet, with a brass busto of him erected pursuant to a clause in the will of his liberal *Mæcenâs* the marquis *di Villa*, which formerly stood in that nobleman's house, from whence it was removed hither. The following inscription on the monument was drawn up by *Cornelio*.

D. O. M.
Et Memorix
Equitis Joannis Baptistæ Marini;
Pœtæ incomparabilis,
Quem ob summam in condendo
Omnis generis carmine felicitatem
Reges & viri Principes cobonestârunt,
Omnesque Musarum amici suspexere,
Joannes Baptista Mansus
Villæ Marchio,
Dum præclaris favet ingeniis,
Ut posteros ad celebrandam illius
Immortalem gloriam excitaret,
Monumentum extruendum legavit,
Quod Montis Mansi Rectores
Ad præscripti normam exegere.
Anno M. DC. LXXXIII.

‘ This monument, sacred to God the greatest and best of Beings, and the memory of *John Baptista Marino*, knight, an universal poet, whose incomparable verses, admired by all lovers of the Muses, endeared him to several monarchs and other illustrious personages, was erected pursuant to a legacy left by *John Baptista Mansi*, marquis of *Villa*, &c. 1683.’

He died in 1625; and several other epitaphs were composed for him, one of which, together with a picture of him on the wall; was set up by the academy of the *Humorists*, of which he had been president.

This poet was a knight of the order of *St. Lazarus* and *St. Maurice*, which honour was conferred on him by *Charles Emanuel* duke of *Savoy*. Several manuscripts of his are still kept among the records of this church, where his remains are deposited.

This church of *S. Angelo à Segno* is consecrated to *St. Michael* the archangel, and was built on the following occasion. In 574 the *Saracens* had forced their way into the city by the *Porta Ventosa*; but being on this spot vigorously attacked by *Giacobo de Marra*, were repulsed after a very sharp skirmish. How far these ravagers had penetrated is seen by a brass nail on a piece of white marble fixed in the wall of this church.

In

S. Angelo à
Nido.

In the church of *S. Angelo à Nido* are several fine monuments, particularly one belonging to the *Brancaccio* family. Cardinal *Francesco Maria Brancaccio* has bequeathed a good library to this church. The great altar-piece, representing the archangel *Michael*, is a celebrated piece, by *Marco da Siena*.

SS. Apostoli.

The church *de' SS. Apostoli* is almost covered with gilding and painting; so that, with a suitable *façade*, which it wants, it would be a beautiful edifice. Over the entrance is a piece of painting, by *Lanfranco*, representing the angel descending to stir the waters of the pool of *Bethesda*; and near it the same artist has so curiously drawn a crack or fissure, that the wall appears to be actually cleft: a similar deception is also to be seen in the refectory of the *Theatines* convent, to which this church belongs. The roof is beautifully painted by *Lanfranco*, and the cupola by *Benaschi*. The tabernacle on the great altar is said to have cost forty thousand *scudi*, or crowns, and is indeed a most admirable piece, consisting of eight pillars, and other decorations of amethysts, emeralds, *lapis lazuli*, agates of several colours, a topaz of the bigness of a walnut, and other gems. The altar is of *Marmo fiorito*, or flowered marble, and the balustrade before it of red and white marble. On the two sides stand two brass gueridons nine *palmi* high, but much more valuable for the workmanship than the size. The *basso-relievo* represents the four beasts in *Ezekiel's* vision, which are generally supposed to be emblematical representations of the four evangelists; the designs were *Finelli's*, but they were cast by *Bersolino*, a *Florentine*. On the altar-piece is a fine painting of Christ's head with a crown of thorns. On the right side of the high altar is cardinal *Ascanio Filamarino's* chapel, where the greatest artists in the time of *Urban VIII.* have displayed their skill; and though it be constructed of several pieces of white marble, no joinings are discernible. Its splendid appearance is greatly heightened by five mosaic pieces, by *Giov. Battista Calandra da Vercelli*: the noble altar-piece, representing the Annunciation, together with the four Christian Virtues, *Faith, Hope, Charity, and Humility*, on each side, were originally painted in oil-colours by *Guido Rheni*, but have since been altered into very beautiful mosaic pieces. The groupe of cherubim, seraphim, &c. in a marble *basso-relievo* is by *Francesco Fiamingo*, who, for sculpture, is accounted a second *Michael Angelo*. The two lions on which the altar rests, together with the intended sacrifice of *Isaac* in *basso-relievo*, are the workmanship of *Giul. Finelli da Carrara*.

Capella del
card. Filamarino.

This chapel has always the appearance of being new; the heirs of the founder being, by his will, obliged to have it twice a year carefully cleaned and beautified, under the penalty of two hundred ducats for every

every neglect, payable to the convent, to be laid out for the above-mentioned purposes.

The *Capella de' Pignatelli*, on the left-side of the high altar, is equally worth seeing. Its altar is inlaid with gems, among which is an amethyst seven inches broad, and near ten spans in length. In the vestry are several good paintings, and a great quantity of very fine plate; particularly a very large silver lamp, valued at two thousand *scudi*, which was designed by *Solimene*. Here are also several golden chalices, set with rubies and diamonds; six silver flower-pots; a crucifix which cost fifty thousand *scudi*; and six chandeliers of coral set in gold. In the vaults belonging to this church are several bodies of both sexes wrapt up in linen, which have lain there several years undecayed.

In the convent are three galleries over one another; but that on the ground floor is by much the finest. The stair-case runs in a spiral line, and the steps, like those of *St. Peters* at *Rome*, are very low, for the conveniency of asses carrying up corn to the granaries. The library is elegant, well furnished with books, and affords a delightful prospect. Near this convent is held a weekly meeting of the heads of a society, consisting of two hundred gentlemen of the law, to examine the private grievances of the poor; and in case any pauper is found to be oppressed, and that his complaint is well founded, a member of this society is nominated to undertake his cause: but neither this member, nor the society, are at any expence in such cases; the law-charges being defrayed by the *Theatine* convent, which has large endowments for this particular purpose. This is an institution which must give pleasure to every benevolent and humane person.

In the church of *S. Catarina à Formello* are several monuments, of which the most remarkable are those of the *Spinelli* family. In the *Capella di S. Domenico* are several good pieces in painting and sculpture. Under the altar is the figure of a dog, with a horn in his mouth, in which is a flaming torch; on his back rests a globe, with these words on it:

A seculo usque ad seculum.

‘From age to age.’

And under the hound:

Sustinet, inflammat.*

‘It supports and inflames.’

* This motto is capable of various explanations.

This is the coat of arms belonging to the court of Inquisition.

Eastern magi.

The altar-piece, representing the arrival of the three eastern *magi* at *Bethlehem*, is by *Silvester Buono*. In the area before the church is erected a busto of *St. Januarius*, with an inscription. In the dispensary of the adjoining *Dominican* convent one is shewn a copy of the head of the famous rebel or patriot *Masaniello*. Here is also a cabinet of curiosities, with abundance of antique medals, urns, idols, minerals, petrifications, large pieces of coral, &c.

S. Chiara.

S. Chiara is one of the principal churches in *Naples*. Facing the high altar are two superb pillars of white marble, pretended to have belonged to *Solomon's* temple; two others nearer the altar, in appearance perfectly resembling the former, are only of wood incrustated with marble. The table of the high altar is a single piece of marble eighteen *palmi* in length; and behind it lies the brave and excellent founder of this church, king *Robert*, with this short inscription:

*Monument of
Robert king
of Sicily.*

Cernite Robertum Regem virtute refertum.

‘Behold king *Robert*, a prince endowed with every virtue.’

He died in 1343, after a reign of thirty-three years.

Near the high altar is the monument of *Charles the illustrious*, son of king *Robert*, and duke of *Calabria*.

In 1686 part of the roof of the vault happening to fall in, the body of this excellent prince was found without any visible decay.

*Of Mary of
France, &c.*

On the other side of the altar stands the marble tomb of *Mary*, sister of *Joanna I.* a posthumous child, and born in 1329; she was first married to *Charles* duke of *Durazzo*, afterwards to *Robert de Baux*; her third husband was *Philip II.* prince of *Tarento*, when she bore the title of empress of *Constantinople*. Her statue has a crown on the head, and the drapery is enriched with gilded lilies, with this epitaph:

Hic jacet corpus Illustris Dominæ D. Mariæ de Francia Imperatricis Constantinopolitanæ, ac Ducissæ Duracii, quæ obiit anno Domini 1366. die 20. mensis Maji Ind. 4.

‘Here lies the body of the illustrious *Mary of France*, empress of *Constantinople*, and dutchess of *Durazzo*, who died on the 20th of *May*, in the year 1366, and of the indiction the fourth.’

In a chapel under the organ-loft lies a sister of this *Mary*, daughter to *Charles* duke of *Calabria* and *Mary de Valois*.

Near the vestry is the monument of queen *Joanna* I. who caused her first husband *Andrew* of *Hungary* to be strangled; and she herself met with the same fate, from king *Charles*, her second husband: these two circumstances are mentioned in the epitaph which is now scarce legible:

*Inclyta Parthenopes jacet hic Regina Joanna
Prima, prius felix, mox miseranda nimis;
Quam Carolo genitam multavit Carolus alter,
Quâ morte illa virum sustulit antè suum.
MCCCLXXXII. 22. Maji v. Indiët.*

‘ Here lies *Joanna* the first, queen of *Naples*, whose prosperous life
‘ was terminated by a wretched *exit*. To one *Charles* she owed her be-
‘ ing; another, justly severe, deprived her of it, by the same means
‘ that she had made use of to put an end to the life of her former husband.
‘ May 22, 1382.’

Hic jacet is an impropriety in the epitaph; the body of this unhappy woman being in reality buried in the church *di S. Francesco del Monte Gargano*.

Near one of the doors of this church is to be seen a beautiful marble tomb, adorned with sculpture by *Giovanni da Nola*, on which is an admirable statue of a young lady, with the following epitaph by *Antonio Epicuro*, a *Neapolitan* poet:

*Nata, Eheu miserum! misero mihi nata parenti,
Unicus ut fieres, unica nata, dolor.
Dum tibi namque virum, tedas, thalamumque parabam
Funera & inferias anxius ecce paro.
Debuimus tecum poni Materque Paterque,
Ut tribus hæc miseriis urna parata foret.
At nos perpetui gemitus, tu nata sepulchri
Esto hæres, ubi sic impia fata volunt.*

*Antoniæ filiæ chariss. quæ Hieronymo Granatæ Juveni ornatiss. destinata
uxor Ann. nondum XIII. impleverat, Joannes Gaudinus & Heliadora Bossa
Parentes infeliciss. pos. raptæ ex eorum complexib. ann. sal. MDXXX.
Prid. Kal. Jan.*

‘ My only child, alas, my only grief!
‘ With silent raptures of paternal love
‘ For thee the bridal robe, and nuptial bed
‘ I late prepar’d, which now, alas, are chang’d

‘ To death’s black trophies and funereal rites:
 ‘ O, that one grave the wretched parents held
 ‘ With thee, whom from their arms relentless fate
 ‘ Has snatch’d in all the pride of blooming youth;
 ‘ And left them to lament, but all in vain,
 ‘ With endless sighs and tears thy early doom.’

‘ To their dear daughter *Antonia*, who was betrothed to *Gieronimo Granata*, a youth of the finest accomplishments, and snatched from their embraces on the last day of the year 1530, by a premature death, before she had compleated her fourteenth year, *John Guadino* and *Heliodora Bossa*, her disconsolate parents, have erected this monument.’

In this church lies also the author of this epitaph: a monument, with the following inscription, was erected to him by a person to whom his poetical talent had endeared him:

ANTONIO EPICURO, Musarum Alumno, Bernardinus Rota, primis in annis studiorum socio posuit. Moritur octuagenarius, unico sepulto filio. I nunc & diu vivere miser cura. MDLV.

‘ *Antonio Epicuro*, a favourite of the Muses, who, after burying his only son; died in his eightieth year, this monument was erected by *Bernard Rota*, his *quandom* school-fellow. 1555.

‘ Go now, vain man, and covet length of days.’

All the monuments in this church are of white marble, and some are embellished with masterly *basso-relievo*’s. In the convent adjoining, none but women of the noblest families are admitted; and as the rules are not very strict, the number of nuns, exclusive of maid-servants and other attendants, exceeds three hundred and fifty. The church is served by the *Franciscans*, who also are the spiritual guides of this beautiful flock, unquestionably the most numerous of the kind in the Christian world.

Il Collegio
del Gesu.

Chiesa della
Concezzione.

The *Jesuit*’s college, as usual, is one of the finest structures in the city: the refectory, the library, the great stair-case, the dispensary, and the church belonging to this college, will afford entertainment to a traveller of taste. Most of the buildings belonging to this aspiring order are generally embellished with the most sumptuous ornaments, of which the church *della Concezzione*, adjoining to which the fathers have their seminary, is an instance. The front is built with large cubic stones of *pietra pipernina*. The most remarkable altars in this church are

are those of St. Ignatius, St. Francis Xavier, and *l'Altare Maggiore*, or high altar, which though it be not quite finished, is adorned with six *Corinthian* pillars of a carnation marble, four statues, &c. The cupola, which is exquisitely painted by *Lanfranchi*, was damaged by an earthquake in 1688; so that the only remains of that eminent pencil are the evangelists on one side of it, the rest being painted since by *Paolo de Mattheis*, a Neapolitan. St. Ignatius's chapel is particularly remarkable for two statues, by *Cosmo Fonsago*; one of *David* with *Goliath's* head at his feet, the other of *Jeremiah* bewailing the calamities of his country. Here is also a porphyry tomb of *Nicolas Sanseverini*, the last prince of *Bisignano*.

In the church are also to be seen two curious holy-water basons of a yellow and brown marble. In the vestry, which is finely gilded, are three pictures of the *Virgin*, one by *Annibal Caracci*, and two others by *Raphael*. The silver tissue in the treasury, valued by the weight of the silver, amounts to a hundred and fifty thousand *scudi*. Here are also several statues and busts; St. Cyr, as big as the life, of silver, enriched with emeralds; several chalices, a curious altar covering, cast in silver by *Gennaro Monte*, and many other things of immense value.

The *Jesuits* also, besides other churches, are in possession of that of *S. Giuseppe*, of which, in its proper place, I shall give a full description.

S. Domenico Maggiore belongs to the *Dominican* monks; and contiguous to it is a convent, where there are generally a hundred and forty monks. The church was built by king *Charles II.* whose heart is kept here embalmed in a small ivory urn, with this inscription:

S. Domenico Maggiore.

Conditorium hoc est cordis Caroli II. Illustrissimi Regis, Fundatoris Conventus. Ann. Domini MCCCIX.

‘ The repository of the heart of the most illustrious prince, *Charles II.*
‘ founder of this convent. 1309.’

In the *Capella del Santissimo Crocefisso* is the crucifix which condescended to express its approbation of the writings of the celebrated *Thomas d'Aquino*, or *Aquinas*, concerning the real presence of the body and blood of Christ in the sacrament in these words: *Bene scripsisti de me Thomas, quam ergo mercedem accipies?* ‘ *Thomas*, thou hast written well concerning me; what reward shall I give thee on that account?’ To which the doctor is said to have answered: *Non aliam nisi te ipsum*, ‘ I'll have no other recompence but thyself*.’ On certain days of the year this crucifix is with great pomp

Crucifix which spoke to Thomas d'Aquino.

* At *Salerno* this crucifix is accounted an imposture, the right one being, as they say, in their possession.

exposed to public view; but, at all other times, is not to be seen; seven persons having in their custody as many different keys of the shrine in which it is kept. Over the crucifix is an admirable picture of the *Descent from the cross*, by *Zingaro*. On a monument in the chapel belonging to the *Caraffa* family is the following epitaph:

*Huic
Virtus gloriam,
Gloria immortalitatem
Comparavit.
M. CCCC. LXX.*

‘ By virtue he acquired glory, and glory gained him immortality:
1470.’

In the duke *d'Acerenza's* chapel is an highly-esteemed Annunciation-piece, by *Titian*. The monument of *Bernardini Rota*, in *St. John the Baptist's* chapel, is worth seeing, both on account of his statue, and those of the *Tiber* and the *Arno*, with which it is adorned.

In the *Capella di Stigliano* is an exquisite image of the virgin *Mary*, by *Giov. da Nola*; and in that of *St. Joseph* are two fine pictures, by *Guido*. The vestry is very lofty, and finely painted by *Solimene*. In the gallery lie seven coffins richly covered, in which are the remains of the kings and queens of *Naples*, and other great personages. Of these the first in order is *Antonio Petruccio*, secretary to the emperor *Ferdinand*. The lid can be taken off, to give a sight of his body, which is in a full dress, and so far undecayed, that all the teeth are still sound, and in their proper arrangement. He lost his life in the conspiracy of the barons, being strangled, and not beheaded, as is manifest from the cord which still remains about his neck. *Misson* gives some of the inscriptions on the coffins; but the present coverings, which are of crimson velvet and silk damask, would not admit my comparing his copies with the originals.

The riches of this church in plate, &c. is very considerable. Some of the *pallioti*, or altar-coverings, are of cast silver, and one for the high altar cost fourteen thousand *scudi*. In the vestry is an admirable busto of pope *Pius V.* Near the gate of the college which was formerly appropriated to the study of divinity, stands a statue of *Thomas Aquinas*, with this remarkable inscription:

Statue of
Thomas
Aquinas.

Viator, huc ingrediens, siste gradum, atque venerare hanc imaginem & Cathedram, in qua sedens Mag. ille Thomas de Aquino de Neap. cum frequente,

quente, ut par erat, Auditorum concursu, & illius seculi felicitate, cæteroque quam plurimos admirabili doctrinâ Theologiam docebat; accersito jam a Rege Carolo I. constitutâ illa mercede unius uncie auri per singulos menses, R. F. V. C. in anno 1272. D. SS. F. F.

‘ Traveller, at thy entrance here, stop and reverence this statue, and the chair, in which the great *Thomas de Aquina* a *Neapolitan*, in happy times, taught Theology with admirable skill, attended by a numerous audience, worthy of such a doctor; who being invited hither by king *Charles I.* had a pension of an ounce of gold per month, settled on him by that monarch, &c.’

The *Dominicans* at *Toulouse* affirm, that they have the entire body of *Thomas Aquinas*, the right arm only excepted, which they made a present of to *Lewis XIII.* who committed it to the custody of the *Dominicans* in the rue *S. Jacques* at *Paris*; but at *Naples* they also shew his right arm, the cell he lived in, and his professional chair, which is respected to such an absurd degree, that no person must presume to sit down in it. His manuscript notes on *Dionysius’s* book, *de Cælesti Hierarchia* is kept with all the care and veneration of a relique: but at the beginning of this century *Philip* king of *Spain* coming to *Naples*, expressed a desire to have some leaves of so precious a piece, and it was not thought proper to oppose his devotion.

In the area before the lesser door of the convent stands an elegant pyramid with the statue of *St. Dominic* on the top of it.

Il Duomo or the cathedral, is dedicated to the assumption of the virgin *Mary*. The foundation was laid by *Charles I.* king of *Naples* and *Sicily*, to whom a monument is erected near the great door, with this inscription: *The cathedral.*

Carolo I. Andegavensi, Templi hujus extructori, Carolo Martello Hungariæ Regi & Clementiæ ejus uxori, Rodulphi I. Cæsaris F. ne Regis Neapolitani ejusque Nepotis, & Austriaci sanguinis Reginæ debito sine honore jacerent ossa, Henricus Gusmannus, Olivarensium Comes, Philippi III. Austriaci Regias in hoc Regno Vices gerens, pietatis ergo posuit. Anno Domini M.D.C.IC.

‘ To *Charles I.* of *Anjou*, the founder of this church, and to *Charles Martel* king of *Hungary*, and *Clementia* his consort, daughter of the emperor *Randolph*, *Henry Gusman* count of *Olivares*, vice-roy of *Naples* under *Philip III.* of *Austria*, erected this monument, that the king of *Naples*

‘ *Naples* and his grandson, also a king, and a princess of the house of
‘ *Austria* might not want the due honours of a tomb.’

Charles’s original epitaph was the following :

*Conditur hac parva Carolus Rex Primus in urna
Parthenopes, Galli sanguinis altus bonos :
Cui sceptrum & vitam sors abstulit invida, quando
Illius famam perdere non potuit.*

‘ In this small tomb lies *Charles I.* the glory of *France*, and king of *Naples* :
‘ His fame was beyond the reach of envious fate, which deprived him
‘ of his life and scepter.’

The steps up the ascent to the high altar are of white marble and adorned on the sides with curious *basso-relievo’s*. Fronting the altar are two pillars of red jasper, twelve feet high without the pedestals which are of *Verde antico*. Near the latter is a monument erected by cardinal *Cantelmo* to pope *Innocent XII.* whilst living, with an inscription full of the grossest flattery.

Not far from this is the fine tomb of cardinal *Alphonso Caraffa*, who died in the year 1561, and opposite to it that of cardinal *Cesvaldi*.

On the high altar-piece is the assumption of the virgin *Mary* by *Pietro Perugino*, a painter, who lived in the 15th century, and was *Raphael’s* master.

Chapel under
the high altar.

In the chapel under the high altar, built in 1506, by cardinal *Oliverio Caraffa*, are some curious works in marble, as festoons, foliages, birds, children, angels, &c. which are by some attributed to *Michael Angelo*, who also cut the transparent alabaster statue of the noble founder, placed behind the altar. The pavement is inlaid with *Verde antico*, jasper, *Giallo antico*, and porphyry. The remains of *St. Januarius* have been removed from the church dedicated to that saint without the walls, to this subterraneous chapel, where they are still kept. The present emperor offered at his shrine twelve silver eagles : in the crowns on the heads of these eagles twelve lamps are continually burning, and one hundred *scudi* a year are appropriated for supplying them with oil. Here is also a fine *Madonna* with her divine infant painted on wood by the *Cavaliere Massa*. In a side chapel are the portraits of several of the *Caraffa* family, who were eminent benefactors to this church ; and likewise a very curious wooden crucifix. In the church is a font made in 1621, which, as it cost eleven thousand five hundred *scudi*, may be supposed to be something extraordinary. The pedestal is of porphyry, and the basen
of

of touch-stone. On the right hand near the high altar is another beautiful altar of *Florentine* work; and its tabernacle is set with the finest gems. Not far from this is the monument of *Innocent IV.* who honoured the cardinal with the red hat; likewise that of the unfortunate king *Andrea*, who was strangled by the contrivance of his queen *Joanna*, as the epitaph specifies.

Andreae, Caroli Uberti Pannoniae Regis F. Neapolitanorum Regis; Joannae uxoris dolo & laqueo necato: ne Regis corpus insepultum, sepultumve facinus posteris remaneret, Franciscus Berardi F. Capycius sepulcrum, titulum nomenque P. mortuo annor. XIX. 1345. XIV. KL. Octob.

‘ That the body of *Andrew* king of *Naples*, the son of *Charles Hubert* king of *Hungary*, who was strangled by the intrigues of his queen *Joanna*, might not be unburied, and that her guilt might not be buried in oblivion, *Francis Capycio*, &c. erected this monument and inscription. At the time of this horrid murder, which was on the 18th of *September*, 1345, this unhappy prince was but nineteen years of age.’

Not far from this monument is a most beautiful white marble *bassorelievo* of *John the Baptist*.

The most remarkable thing in this cathedral is the chapel on the right *Fine chapel.* hand at entering the church, called *il Tesoro*, the architecture of which is extremely beautiful. In it are the statues of *St. Peter* and *St. Paul*, finely executed by *Finelli*, and two pillars of black marble most beautifully spotted; the door is of brass, curiously wrought with festoons and foliages, which cost thirty-six thousand *scudi*. The chapel is of a round figure and contains seven altars of the finest marble, and forty-two pillars of *Broccatello*. Round the upper part of the wall stand twenty-one large bronze images of saints, each valued at four thousand *scudi*; and under them are sixty silver busto's of so many saints. Most of these bronzes are by *Finelli*. The cupola was painted by *Lanfranco*, *Domenichini*, and *Permeleggiano*; but these noble pieces have very much suffered by earthquakes that damaged the cupola. Behind the high altar, which is detached from the wall and entirely of red porphyry, is the shrine with silver doors, where are kept *St. Januarius's* head, and two crystal phials containing some of that saint's blood, said to have been gathered up by a woman at the time of his martyrdom. Besides the three stated times in the year for exposing these reliques to the public view, the like is done with the deepest humiliations, on account of famine, pestilence, earthquakes, or any public calamity which is supposed to require *St. Januarius's* interposition. The pretended liquefaction of the coagulated blood in the phials

*Liquefaction of
the blood.*

phials when placed near the head is known to all the world. This farce is acted the first *Sunday* in *May*, and on the success or failure of this miracle the prosperity or calamity of the succeeding year is supposed to depend. As the former occasions great public rejoicings, so if the blood remains coagulated recourse is had to processions, public flagellations, &c. that the impending dangers may be averted.

The substance in the phial is of a brownish red, and looks like *Balsam* of *Peru*, which may be very easily liquified. On the day when this miracle is to be exhibited, the phial containing the blood stands surrounded with a great number of lights: it is about three inches long, and is applied to the mouths and foreheads of an innumerable multitude of people, who throng to partake of such a blessing; the priest all the while turning it every way, so that by the continual agitation, the warmth of his hand, the heat from the lights, the effluvia from such crowds, the sultriness of the weather, &c. it is not unreasonable to suppose a condensed fluid may be gradually restored to its liquidity. At last, however, the priests cry out, *Il miraculo e fatto*. 'The miracle is done;' which is immediately answered by a *Te Deum* amidst the acclamations of the people and a discharge of cannon*. But this miracle is not peculiar to St. *Januarius's* blood; that of St. *John the Baptist*, St. *Stephen*, St. *Pantaleon*, St. *Vitus*, and St. *Patricia* exhibiting the like spectacle in other churches at *Naples* where such reliques are kept, and generally on the days dedicated to those saints. Over the entrance within the old vestry formerly belonging to the *Capella del Tesoro* is a busto of St. *Januarius* of touch-stone, with two small phials full of a red liquor standing before it. The silver images, chandeliers, lamps, altar-coverings, &c. with which the new chapel is crowded, are valued at a hundred thousand *scudi*.

Opposite to the *Tesoro*, is the entrance into St. *Restituta's* church, which was formerly the cathedral. Many of the pillars of this church are said to be the remains of a temple of *Neptune*. On the wall is the virgin *Mary* in mosaic, given out to be the first image, not of *Naples* only, but of all *Italy*, to which adoration was paid; but its apparent antiquity, however, little agrees with the opinion of those who place the building of this church so far back as the age of St. *Peter* and his disciple St. *Aspreno*, whom they also are pleased to make bishop of *Naples*.

* In 1733, Mr. *Neuman* a celebrated chemist at *Berlin* invented a method by which the liquefaction of blood so much boasted of with regard to *Januarius* is easily, and at any time imitated; and it is to be hoped, that he will lay it open to the world. Dr. *Cassibom* professor of physic at *Hall*, is said to be possessed of a like secret. Besides, it bears very hard upon the *Austrian* party here, that at the late unjust irruption of the *Spaniards* into the kingdom of *Naples*, St. *Januarius* shifted sides, and by the speedy liquefaction of his blood declared for *Don Carlos*.

In the area between the cathedral and the *Strada Capuana* stands a fine marble obelisk by *Cosmo Fonseca*, on which is erected a brass statue of *St. Januarius* by *Finelli*, with this inscription:

*Divo Januario Patriæ Regnique
præsentissimo Tutelari
Grata Neapolis Civ. optimè merito.*

‘Erected by the city of *Naples* out of gratitude to *St. Januarius*, the ever propitious and powerful protector of his native city and the whole kingdom.’

This obelisk is illuminated annually on the 19th of *September* with a splendor hardly to be conceived; while a numerous band of music play by it, and all the guns in the several forts are fired on the occasion.

The church of *S. Francesco di Paola* which faces the vice-roy's palace is remarkable for a beautiful pavement, a roof finely gilt and carved, and several marble ornaments, especially at the high altar. The tabernacle is embellished with eight incomparable pillars, two of *Lapis Lazuli*, and the other six of green jasper. In the middle of this altar is an excellent piece of perspective in enamel. Besides very large pieces of agate it is profusely enriched with gems, one of which is an *intaglio*, said not only to be the work of nature without any human skill, but by it designed to represent *St. Francis*, to whom the church is dedicated. The painting about the altar and of the whole choir is by *Luca Giordano*. Among its reliques are two small phials full of the virgin *Mary's* milk, as is pretended, which is dried to a resemblance of white *Terræ sigillatæ*, but liquifies on the festivals of the virgin *Mary*. In the adjoining cloister formerly resided *S. Francis de Paola*; and to the reputation of his sanctity it owes the best part of its present opulence. Among the silver ornaments in the chapel contiguous to the dispensatory, is a statue of *St. Michael* near three feet high, glittering with jewels, which is valued at twelve thousand ducats. In the dispensatory, not to mention the curiosities in coral and gems, and the water-works, a person cannot forbear being extremely pleased with the elegance and most judicious oeconomy of it. Some continue to call this church by its ancient name of *S. Luigi detto di Palazzo*.

St. Gaëtano's church is entirely new and worth seeing, both for its architecture and marble ornaments. The vestments are shewn here which cardinal *Orsini*, afterwards *Benedict XIII.* had on at the time of his providential deliverance in an earthquake.

Catacombs.

S. Gennaro extra mœnia is also called *ad fores*, and *ad corpus*, the body of *St. Januarius* having been first interred there. The church formerly belonged to the *Benedictines*, but at present to an adjoining hospital. On an eminence to the right of this church stands *St. Severus's* chapel, and near it is the entrance into *St. Gennaro's* catacombs; of the four hitherto discovered in *Naples* these are both of the greatest extent and kept in the best order. The vulgar opinion that these subterraneous vaults were the work of the primitive Christians, and served them as retreats in times of persecution, is entirely confuted by taking a view of the *Neapolitan* catacombs; which are hewn out of a solid rock, and could not have been accomplished clandestinely, or without immense charges; and consequently could never be the work of the Christians either of *Rome* or *Naples* during the superiority of the pagans. The sandy soil at *Rome*, perhaps would not admit of making the subterraneous galleries wider; but here, where the work was carried on through a solid rock, the galleries or passages are lofty, and generally arched, and so broad, that six persons may walk in them a-breast. That the *Romans* buried their dead long before the establishment of Christianity is out of dispute; besides, the Christians wanted no such spacious repositories for their dead. The bodies in these catacombs were deposited in cavities on both sides of the vaults, four or five one upon another; and the cavity, when full, was closed up with a marble slab, or with tiles: but as most of these are taken away, the pagan monumental inscriptions do not occur so frequently here as in the catacombs at *Rome*, where many of these cavities still remain closed up. The pretended bones of the primitive Christians, possibly to enhance the respect paid to them, or to attract curiosity, have been removed into churches and consecrated vaults; but the bones now to be seen here lying in heaps are chiefly the remains of those who were swept away by the terrible pestilence in 1656. Instead of consecrated tapers, as at *Rome*, the guides here use common flambeaux. At the entrance of the first vault in *St. Gennaro's* catacombs is to be seen a marble *basso-relievo* of *St. Januarius*, in a reclining posture, indicating the spot where he had lain buried some centuries. Behind it is *St. Severus's* marble seat, close by the grave wherein he was first deposited, and near it this distich:

*Saxum, quod cernis, supplex venerare, viator,
Hic divi quondam jacuerunt ossa Severi.*

‘ Traveller, devoutly venerate this stone, for *St. Severus's* remains were formerly interred here.’

At

At a little distance from this are the tombs of *St. Agrippino, Lorenzo*, and other saints; and likewise a mosaic altar in a small cavity within the wall. The guides tell us, that in most places there are three galleries over one another. The passages branching out on each side are very narrow; and in many parts, where they are said to extend several *Italian* miles, are walled up; robberies, &c. having been committed by banditti, who used to lurk in these vaults. Here is one particular vault, or grotto, of such a height, that the roof cannot be discerned by the light of the flambeaux. In another large empty vault, which our guide told us was the cathedral in the primitive times, are three huge pillars, which seem to support an arch hewn out of the rock; and near it is shewn a baptistery, with the mark annexed on the wall near it:



These, with several other paintings and characters, many of which are disfigured by the plaster falling off, though they are unquestionably the work of Christians, the *Gothic* letters, &c. shew them to be of no great antiquity.

S. Giacomo degli Spagnuoli was built by *Don Pedro de Toledo*, vice-roy of *Naples*; whose tomb, by *Giov. da Nola*, is a great ornament to the church, being one of the finest pieces of sculpture in all *Naples*.

S. Giacomo degli Spagnuoli.

The sculpture and inlaid work at the high altar make a very noble appearance. The clock of this church strikes the hours after the *French* and *German* method of computation; and indeed in *Naples* there are more *French* clocks, as they are called, than in any other city in *Italy*.

S. Giovanni à Carbonara, so called from the *Carbonara* family, who were once proprietors of a considerable estate in this part of the city, or from the charcoal said to have been formerly burnt near it, is famous for being the burying-place of *Ladislaus* king of *Naples, Sicily*, and *Hungary*, and lord of *Rome*, whose military glory was sullied by an inglorious death. For a physician, whose daughter was the king's mistress, being bribed by the *Florentines*, poisoned him. This poison was administered under colour of a phyltre, which the daughter was persuaded to give the king, in order to raise his love to the highest pitch, and to fix it unalterably on her. Some, indeed, give a different account of this affair, affirming that *Ladislaus* besieging *Florence*, offered the city very favourable terms, upon delivering up to him the daughter of a physician,

S. Giovanni à Carbonara.

inglorious death of a martial prince,

the report of whose beauty had inflamed his desires. All private concerns being obliged to give way to the public welfare, the father could not refuse his consent; but by his artful management the concession proved fatal both to the enamoured monarch and his beautiful mistress, as is related by a *Latin* historian: *Et ita nova Venus ad maritum suum egrediebatur, cui amore deflagranti cum se permetteret, ex domestico mandato incalcescentes carnes sudariolo perfricat; quâ re venenum in utriusque corpus eâ penetravit vehementiâ, ut mox inter mutuos amplexus ambo expirarent.*

This unhappy end of *Ladislaus*, which happened in 1414, little agrees with the title of *Divus*, or Saint, given him in his epitaph. His monument, though of *Gothic* architecture, is a grand piece; and his epitaph, in *Latin* verse, is full of the grossest flattery.

Behind the high altar, which is of a most beautiful white marble, is to be seen the tomb of *Caracciolo*, the favourite of king *Ladislaus*, whose abilities were of singular service to queen *Joanna* the second; but by the wicked instigation of the dutchess of *Sessa*, he was assassinated in his bed on the night of the 25th of *August*, 1438, as appears by his epitaph.

The chapel de
Vico.

The chapel of the marquises *de Vico*, of the *Caracciola Rossa* family, abounds in most exquisite marble statues and *bassò-relievo's*; those of *St. John the Baptist*, *St. Sebastian*, *St. Luke*, *St. Mark*, and *St. George* are by *Pietro di Piata*, a *Spaniard*; the rest by *Giov. da Nola*, *Santa Croce*, and *Caccavello*. In the chapel of the *Mirabella* family are seven white marble statues, and two lions; all curious pieces. *Scipio di Somma*, the great favourite of *Charles V.* has a noble monument in the chapel of that name. In another chapel is an admirable Crucifixion, by *Vasari*; and in the church a statue of *St. Monica*, in a black habit. The history-pieces painted on wood in the vestry, are by *Vasari*. There is also to be seen the *Passion of Christ* in seven exquisite marble *bassò-relievo's*, which fold up like a screen, and were a part of king *Ladislaus's* baggage in all his expeditions, and placed on the altar when mass was performed before him*.

A curious
passion.

S. Giovanni
Vangelista
del Pontano.

The *Augustine* monastery near *S. Giovanni Batt. Carbonara* has a fine library, furnished with a great many *Latin* and *Greek* manuscripts, which were the gift of cardinal *Seripando*.

The church *di S. Giovanni Vangelista del Pontano* derives the last name from its noble founder *Giovanni Pontano*. On the walls both without and within this church are several moral maxims composed in *Latin* by *Pontano*.

Misson has published four epitaphs in this church, composed by *Pontano* for himself and family, which are all accounted masterpieces

* Here an account of miracles, &c. is omitted: whoever is desirous of such an entertainment, may consult the Jesuit *Silvester Pietrasanta's Thaumasia*.

both in sentiment and expression. That on his daughter *Lucia* is as follows :

* *Tumulus Luciae Filiae.*

*Liquisti patrem in tenebris, mea Lucia, postquam
E luce in tenebras filia rapta mihi es.*

*Sed neque Tu in tenebras rapta es, quin ipsa tenebras
Liquisti, & medio lucida sole micas.*

*Cælo te natam aspicio, num Nata parentem
Aspicias? an fingit hæc sibi vana Pater?*

*Solamen mortis miseræ, Te Nata, sepulchrum
Hoc tegit, haud cineri sensus inesse potest.*

*Si qua tamen de Te superat pars Nata, fatere
Felicem quod Te prima juventa rapit.*

*At nos in tenebris vitam luctuque trahemus,
Hoc pretium Patri, Filia, quod genui.*

Musæ, Filia, luxerunt Te in obitu, at lapide in hoc luget Te Pater tuus, quem liquisti in squalore, cruciatu, gemitu; heu! Filia, quod nec morienti Pater adfui, qui mortis cordolium tibi demerem; nec sorores ingemiscienti collachrymarentur misellæ; nec Frater singultiens, qui sitienti ministraret aquulam; nec Mater ipsa, quæ collo implicita, ore animulam acciperet infelicissima; hoc tamen felix, quod haud multos post annos revisit, tecumque nunc cubat. Ast ego felicior, qui brevi cum utraq; edormiscam eodem in conditorio. Vale, Filia. Matri frigescenti cineres interim caleface, ut post etiam refocilles meos.

Joannes Jovianus Pontanus L. Martiæ Filiae dulciss. P. quæ vixit Ann. XIII. Men. VII. D. XII.

‘ My dearest *Lucia*, since thou from light was snatched into darkness,
‘ to thy father light is become darkness: no, thou art not in the re-
‘ gions of darkness; but being passed from darkness, thou now shinest
‘ in the plenitude of light. I behold thee amidst the celestial effulgence:
‘ dost thou, dear child, look down on thy father; or is all a pleasing
‘ illusion. It is some solace that after death thou liest in this tomb——
‘ but, alas, thy dead remains are quite insensible. If any part of thee,
‘ once the joy of thy fond parent, survives the grave, let it own thy
‘ early death a happiness, whilst a gloomy life of sorrow and grief is
‘ my portion; and the only solace I now have is that of having once
‘ been thy father.

* The poet’s playing so much on the word *tenebræ*, is, I think, something puerile. I have omitted the other six epitaphs by *Pontanus* (which the author has transcribed,) and given this as a specimen.

‘ Thy

‘ Thy death, my *Lucia*, the Muses have bewailed, which on this
 ‘ stone thy wretched father laments, whom thou hast left in anguish,
 ‘ sorrow, and continual sighs and tears. Alas, alas, my child, that thy
 ‘ father was not with thee in thy last moments, to alleviate the pangs
 ‘ of dying, nor thy unhappy sisters to echo back thy dying groans with
 ‘ their sighs, nor thy sympathising brother to allay thy thirst with a few
 ‘ refreshing drops of cold water; nor even thy disconsolate mother,
 ‘ who, with a fond embrace, would have received thy departing soul
 ‘ with a kiss: who in this, however, was happy, that, after few years,
 ‘ she again enjoyed the sight of thee, and now lies in the same grave;
 ‘ but greater still will be my happiness, who shortly shall sleep with you
 ‘ both, and the same repository shall hold us all three. Adieu, my child!
 ‘ cherish thy mother’s cold ashes, and hereafter perform the same kind
 ‘ office to those of thy affectionate father.’

S. Giovanni
Maggiore.

The church of *S. Giovanni Maggiore* is supposed to have been originally a temple built by the emperor *Adrian*, in honour of his favourite *Antinous*; but by *Constantine the Great* and his mother *Helena*, consecrated to *John the Baptist*. They who derive the name *Parthenope*, which the city bore antecedently to that of *Naples*, from *Parthenope*, a *Thessalian* princess, affirm that her tomb is still to be seen in this church, being brought hither from some other place; but the following characters were all I could perceive on it:

† OMNIGENVREX AITOR

S̄ES  IAN

PARTENOPEM TEGE FAVSTE

From the word **TEGE** or TEGE in the last line, this inscription is supposed to be an epitaph; but I question whether, in such compositions, the last word *Fauste* was ever used. Besides, the favourers of the above-mentioned opinion must presuppose the middle line, whether *St. John* or *St. Januarius* be meant, to have been done by modern Christians; but that the other two lines are a *Lombard* or *Gothic* composition, or of earlier date, without any difference of characters. That this fa-
 4 bulous

bulous opinion is exploded in *Naples* itself, appears from an inscription on the wall under the stone above described, which was put up by the *Jesuits* in 1689 to undeceive the credulous.

The church of *S. Giovanni Pappacodi* derives its last name from the founder, who being too hastily buried whilst in an apoplectic fit, came to life again: for a relation of his, upon advice of his friend's death, coming post to town, ordered the coffin to be opened * three days after he was buried, and found that the deceased had bruised himself by struggling, and altered the posture in which he had been laid in the coffin.

*S. Giovanni
Pappacodi.*

Here also lie two excellent bishops of the same family; one of which declined the offer of the purple, and the other distinguished himself by his extraordinary diffusive charity. Their epitaphs are as follows:

Sigismundo Pappacudæ Franc. F. Tropejensium Præfuli, Viro Opt. & Jurisconsulto, qui cum in cætum Cardinalium fuisset a Clemente VII. adscitus, maluit in patria Episcopus vivere. Hæredes pos. Vixit ann. LXXX. M. VI. D. X. Obiit 1536.

‘ To *Sigismund*, son of *Francis Pappacodi*, bishop of *Tropea*, who to his noble endowments added a consummate knowledge of the law; and being nominated cardinal by *Clement VII.* rather chose to remain a bishop in his own country, this monument is erected by his heirs. He lived fourscore years, six months, and ten days, and died in the year 1536.’

Angelo Pappacudæ Franc. Fil. Martoranensi Episcopo, viro ornatiss. qui in non magnis opibus magnum exercens animum, nulla magis in re, quàm in aliorum levanda inopia suis bonis usus est. Hæredes B. M. Decessit ex mortalibus Ann. nat. LXVI. ab ortu mundi rediivi 1537.

‘ To *Angelo* the son of *Francis Pappacodi*, bishop of *Martorano*, a person of great virtues and endowments, whose beneficent soul employed the best part of his moderate income in relieving the indigent,

* Such over-hasty interments, as we learn from *Pliny*, *Hist. Nat. l. xxvi. c. 3.* were not uncommon among the ancients. Was it not the deplorable misfortune of *Joh. Duns Scotus*, distinguished by the appellation of *Doctior subtilis*, to be too soon put into the ground? Was not a person laid on the funeral pile soon restored to life by *Asclepiades* the physician? And who has not heard of the *Norman* lord, *Louis de Cirille*, who was more celebrated for having been buried three times, than for any heroic achievements? It is matter of great concern that real narratives of this kind should be obscured and brought into disrepute by other absurd fictions.

‘ this

‘ this monument was erected by his heirs. He departed this life in the
 ‘ sixty-sixth year of his age, and in the year of the Christian *Æra* 1537.’

The front of the church abounds with *Gothic* ornaments.

S. Giuseppe
 de' Gesuiti.

In the church *di S. Giuseppe*, belonging to the *Jesuits*, are four *Corinthian* pillars, of a beautiful grey marble, which, though sixty *palmi* in height, and nine in circumference, are each of one block. Formerly, in the *Tribuna* hung a large picture of St. *Joseph* with the child *Jesus* in his arms, and a groupe of angels, by *Francesco di Maria*, a *Neapolitan*; but this is removed into the vestry, and its place supplied by one which far surpasses it, of our Saviour when an infant, and his parents, by *Amato*. On the right-hand of the vestry is a grand altar-piece, which is glazed and covered with a curtain, representing St. *Xavier* in a very devout posture, by *Luca Giordano*; who also painted the other pieces in the chapel to which this superb altar belongs. Opposite to it is another altar-piece, likewise glazed, &c. painted by *de Mattheis*, exhibiting the virgin *Mary* and her divine infant; and were it not for the incomparable beauty of the former, a connoisseur should not omit seeing this church. The pulpit is of marble, finely inlaid with precious stones.

S. Lorenzo
 de' Padri Mi-
 nori.

The church *di S. Lorenzo de' Padri Minori* has a lofty arched roof, and on its high altar the statues of St. *Francis*, St. *Antony*, and St. *Laurence*, finely executed by *Giov. da Nola*. The three *basso-relievo's* under them, and the virgin *Mary* amidst four angels over these three statues, are by other artists, whose names are not known. On one side of the altar is the chapel of *S. Antonio di Padua*, built from a design of *Cosmo Fansago*, which is worth seeing; but it is far exceeded by the chapel of the *Rosary*, in which are two pillars of *verde-antico*, and an altar of inlaid work of *lapis-lazuli*, topaz, agate, jasper, and other gems. At the sides of the chapel, on their respective monuments, stand the statues of its founders *Camillo Cacace* and his wife. These statues, according to the usual phrase, want only speech, and are the work of *Bolgi da Carrara*, a *Roman*.

In another chapel, from its foundress queen *Margaretta V.* consort to *Charles III.* called *la Reina*, lies *Charles* duke of *Durazzo*, beheaded in 1347, by *Lewis* king of *Hungary*, to revenge the death of his brother *Andrew*, who was strangled. Also *Robert* of *Artois*, with his wife *Joanna* dutchess of *Durazzo* (both poisoned by queen *Margaret*) together with a daughter of *Charles III.* *Catharine* a daughter of the emperor *Albert I.* and married to *Charles* duke of *Calabria*, and *Lewis* a son of *Robert* king of *Naples*, lie here.

In the vestry is shewn a picture of St. *Jerom*, as the first piece painted in oil colours, being the work of *Cola Antonio de Fiore*, in 1436. *First Painting in oil colours.*

The invention of oil colours, of which the *Neapolitans* claim the honour, is more justly attributed to *John of Bruges*, otherwise *Van Eyck*, a *Fleming*, who was both a chymist and painter; he was born in 1370, and died in 1441, at the age of seventy-one. The epocha of this noble invention was the beginning of the fifteenth century, about the year 1410, tho' *Malvasia* of *Bologna*, in order to attribute the honour of this invention to his countrymen, mentions some paintings in oil colours of a prior date, with the year and the painter's name annexed. However, a small difference in time is of no great importance, since it is certain that no other method but painting *à fresco* as it is called by the *Italians*, was known before the fifteenth century.

In a subterraneous chapel under the choir, the coronation of *Robert*, by his brother *St. Lewis*, is painted in colours by *Simon* of *Cremona*, who lived about the year 1353; and in the cloister of the convent is a tomb embellished with admirable *basso-relievo's*.

In the refectory of this convent is a fine geographical piece of the twelve provinces of the kingdom of *Naples*, by the famous *Sicilian* painter *Luigi Roderico*, being a present to this convent from the count *d' Olivares*, when vice-roy. Here the states of the kingdom annually meet to deliberate on the customary free-gift made to their sovereign, which has often exceeded a million and a half of *scudi*, or crowns. *Liberal free-gifts.*

S. Maria Annunziata is one of the finest churches in *Naples*; for the eye every where meets with noble paintings, statues, monuments, *basso-relievo's*, &c. The gilding only of the high altar, and the chapel belonging to it, cost twenty-three thousand crowns; and the other ornaments, enriched with *lapis-lazuli*, cornelian, jasper, agat, and a profusion of other jems, eighteen thousand ducats more. In these computations, and in common discourse at *Naples*, a ducat is equal to ten *Carlini* *. The plate in the vestry of this church a few years since weighed above twenty-one thousand marks. In the *Tesoro* is an admirable tomb of *Alphoso Sancio de Luna*, who died in 1564. To the left of the high altar when facing it, stands the statue of a lady, holding a death's head in her hand, with her eyes fixed on it; and underneath is an encomium on her virtue and beauty. *S. Maria Annunziata. Its riches.*

Near the altar is the following epitaph on queen *Joanna II*.

* Three shillings and four-pence Sterling.

JOANNÆ II. Hungariæ, Hierusalem, Sicilia, Dalmatiæ, Croatia, Ramiæ*, Serviæ, Galatiæ, Lodomeriæ, Comaniæ, Bulgariæque Regina, Provinciæ & Folcalquerii ac Pedemontis Comitissæ, Anno Domini M.CCCC.XXXV. die II. Mensis Febr.

Regis ossibus & memoriæ, sepulchrum, quod ipsa moriens humi delegerat, inanes in funere pompas exosa, Reginae pietatem secuti, & meritorum non immemores Oeconomi restituendum & exornandum curaverunt, magnificentius posituri, si licuisset. Anno Domini M.DC.VI. Mens. Maji.

‘ To the memory of Joanna II. queen of Hungary, Jerusalem, Sicily, Dalmatia, Croatia, Ramia, Servia, Galatia, Lodomeria, Comania, Bulgaria; countess of Provence, Folcalquier, and Piedmont, this monument was erected the 2d day of February, 1435.

‘ This plain tomb, chosen by herself preferably to all the vain pomp of obsequies, the magistrates have, in conformity to her majesty’s humble piety, and in regard to her merits, thus repaired without ornaments: and had splendor and magnificence been permitted; they should not have been wanting. 1606.’

Near the church-door is a little statue, holding out a label, with these words:

*Purissimum Virginis templum
castè memento ingredi.*

‘ As thou art entering the pure temple of the Virgin, let thy thoughts be pure and chaste.’

La Casa Santa.
Its wealth.

The hospital called *la Casa Santa*, belonging to this church, was once the best endowed in the whole world; for its annual income in lands, tythes, imposts, endowments, interest of money, &c. amounted to two hundred thousand ducats, or as some compute it, to a million of *scudi* †. On the other hand, the annual expences for the sick, poor, foundlings, and other charitable uses, were no less; so that the following lines over the main entrance say no more than what is strictly true:

* *Misson* and others have it *Romæ*, but erroneously, as is evident from the titles of the ancient kings of *Hungary*.

† About 250,000 *l.* Sterling.

*Lac pueris, Dotem innuptis, Velumque pudicis,
 Datque medelam ægris hæc opulenta domus.
 Hinc meritò sacra est illi, quæ nupta, pudica,
 Et lætans; orbis vera medela fuit.*

‘ This wealthy house gives milk to babes, a portion to maids, a veil
 ‘ to nuns, and medicines to the sick; and is therefore justly dedicated
 ‘ to her who was a mother and gave suck, and yet was a pure virgin,
 ‘ and brought redemption to heal the world.’

The children brought up here are generally about two thousand five hundred in number; it being no uncommon thing in one night for twenty infants to be put into the wheel or machine which stands open both day and night for the reception of them, and eight wet-nurses attend every day. The boys are brought up to handicraft trades, and some even to the church; they being, notwithstanding the uncertainty of their legitimacy, by a bull of pope *Nicholas IV.* declared capable of holy orders. The girls, as they grow up, according to their capacities or inclinations do the necessary work of the hospital, are employed in the care and instruction of the children, entered into a convent, or married with a portion of a hundred or two hundred ducats; and this last article has formerly amounted to ten thousand ducats *per annum*, whilst that of the foundlings was seldom less than fifteen thousand. The young women married from this house, in case they are left widows in necessitous circumstances, or forsaken by their husbands; or if the marriage, without any fault of theirs, proves unfortunate, are intitled to a re-admission, and have a particular apartment allowed them, being distinguished by the name of *Ritornate*. The annual amount of the dowries to other women with which this house is charged by several ancient legacies and foundations, was at least eighteen thousand ducats; there being not a few noble families whose daughters at their marriage received two or three thousand dollars from this hospital. The physicians, surgeons, apothecaries, servants, &c. stood the house annually in fourteen thousand ducats. The dispensary belonging to it is extremely well worth seeing. To the *Casa Santa* belong four other hospitals, one of which is at *Puzzuolo*, whither, as also to *Tritoli*, great numbers of patients, about three hundred at a time, are sent thrice every summer to the warm baths and sudatories, and there provided with food, lodging, and necessary attendance; their stay at these baths is limited to seven days.

Such was the state of this hospital at the beginning of this century, *Failure of the*
 when it proved bankrupt for above five millions of ducats; upon which *hospital.*

its total ruin was apprehended. The affair, which for a long time had lain concealed like fire hidden under the ashes, in the year 1701 began to discover itself, and was at length brought before an imperial commission; which till a total discharge of the debts, assigned over to the creditors so much of its income as to reserve only forty-two thousand ducats a year for the support of the hospital, the church and the convent. This has reduced the girls portions from two hundred ducats to fifty, and the other expences have suffered a proportional diminution; even a great part of the silver ornaments of the church (which still does not want for splendor) has been disposed of, in order the sooner to emerge from these difficulties; which however must be a work of time.

S. Maria del
Carmine.

S. Maria del Carmine, from a small chapel is become a magnificent church; the empress *Elizabeth*, mother to the unfortunate *Conradine*, having expended on it all the wealth which she had brought for the ransom of her son then a prisoner at *Naples*.

Conradine duke of *Swabia* and *Frederick* of the house of *Austria* (in the inscription erroneously stiled *Federico d'Asburg* or *Habsburg*) lie on the right, near the entrance of the church, behind an altar; and on the wall are these words:

Qui giacciono Corradino di Stouffen, figlio dell' Imperatrice Margarita & di Corrado Rè di Napoli, ultimo de Duchi dell' Imperial Casa di Suevia, & Federico d'Asburg ultimo de' Duchi d'Austria, anno MCCLXIX.

' Here lie *Conradine* of *Stouffen* son of the empress *Margaret* and of
' *Conrade* king of *Naples*, the last of the dukes of the imperial house of
' *Swabia*; and *Frederick d'Asburg* the last of the dukes of *Austria*, 1269.'

Crucifix bows
its head to a-
void a cannon
ball.

The name *Margaret*, by which *Conradine's* mother is here called, is a proof that this inscription has been since set up by monks unacquainted with the genealogy of these two illustrious persons: for the right name of *Conradine's* mother, who was a daughter of *Otho* the great duke of *Bavaria* and count *Palatine* of the *Rhine*, was unquestionably *Elizabeth*. Her second husband was *Maynbard* the third count of *Tirol*; and she died in the year 1269. Not far from the great door of the church is a round cavity with an inscription, signifying that this was the place where a large cannon-ball, at the siege of the city, in 1439, by king *Alphonso* of *Aragon*, pierced through the cupola of the church, and carried away the crown of thorns from a crucifix; and it is added, that the head of the image would have gone with it, had not the crucifix, as the tradition goes, bowed its head, and thus avoided the blow. The ball still hangs by a chain before the high altar, and the crucifix is exposed to public view on the
third

third day of the *Christmasts* holidays, and every *Friday* in the month of *March*. In this story the question is, which carries most wonder with it, the fortunate prudence and foresight of this wooden image, or its fear and inability to save its crown and avoid such danger, otherwise than by stooping?

Here also, as appears from several inscriptions, are interred the bowels of a great many vice-roys; among which are *Carpi* and *Gallas*, the bodies standing in their respective coffins against the vestry-wall. The roof of this church is finely decorated; and in the cloyster of the convent is to be seen the life of the prophet *Elijah*, painted *in fresco* by *Balducci*. Here also is the statue of the above-mentioned empress, improperly called *Margaret*, with this inscription:

*Margaritæ Augustæ,
Quæ Conradino Filio & Friderico Nepoti captivis
Opitulatum opibus onusta Neapolim festinârat,
Cum Capite plexos reperisset,
Virili quidem animo non lachrymas pro illis,
Sed profusissima munera ad hoc templum exornandum profundens,
Ad aram hinc maximam humandos curavit,
Familia Carmelitana ingentibus ab ea divitiis donata
Tam piæ benemeritæ semper ærumnam ploratura
Ac cælestem pro tantis principibus Imperatricem Oratura
P.*

Anno Dom. MCCLXIX.

‘ In remembrance of *Margaret Augusta*, who came to *Naples* with
‘ immense riches, to redeem her son *Conrade* and her nephew *Frederick*
‘ from captivity; and finding they had been beheaded, her exalted soul
‘ above shedding tears, poured forth immense donations for the embel-
‘ lishment of this church; in return for such munificence the *Carmelite*
‘ monks caused the two princes to be buried at the high altar; and as
‘ they shall ever lament the loss sustained by their generous benefactress,
‘ so shall they never cease to offer prayers to the heavenly empress in be-
‘ half of the two virtuous unfortunate princes. 1269.’

That the *Carmelites* owe their establishment here to the empress *Elizabeth*’s liberality, is shewn by *Ricobaldi* of *Ferrara*, in *Historia Imperatorum*, p. 1181, and it will be difficult to prove, that this order made any figure in *Europe* before the thirteenth century. But father *Hardouin* the *Jesuit* far overshot the mark in asserting (in *Antiquis Numismatibus Regum Francor.* p. 645.) that the *Carmelites* were not in being before the year 1300. It is strange, that a person of his orthodoxy should decry

Origin of the Carmelite order.

the supposed origin of these monks who pretend to derive it from mount *Carmel* and the prophet *Elijah*; especially as his implicit devotion to the papal chair and its infallibility has led him into the most ridiculous and unwarrantable positions in support of it. Pope *Innocent XII.* on occasion of the disputes concerning the first institution of the *Carmelite* order, issued a mandate enjoining perpetual silence to both sides; which certainly according to the tenets of his church ought to have been a rule of conduct to father *Hardouin*, had he not construed this proceeding of the Pope to be an indication, that both opinions seemed to him of equal weight. But from this time no devout *Roman* catholic will presume to combat the absurd opinion of the *Carmelite* order's being instituted by *Elijah*, as pope *Benedict XIII.* has now determined the affair in favour of that order.

Place where
Massaniello
was killed.

In the above-mentioned cloyster they also shew the place where *Tomaso Aniello*, commonly called *Massaniello*, the famous usurper, was shot in the year 1647; and the area which was as it were the theatre on which he acted his mock reign of eighteen days, is near this church, and at present a market for meat and vegetables. It is a pity that a grand area which might be so great an ornament to the city should be taken up with sheds for shops, &c. Almost in the centre of this market stands the *Capella della Croce*, on the spot where the two above-mentioned princes, *Conradine* and *Frederick*, were beheaded and buried, till the empress *Elizabeth* caused their bodies to be removed to *St. Maria del Carmine*. According to *Parrino*, *Sarnelli*, *Misson*, &c. the porphyry pillar above the altar has this distich inscribed on it:

*Asturis ungue Leo pullum rapiens Aquilinum,
Hic deplumavit acephalumque dedit.*

'The *Asturian* lion seizing a young eagle plucked off his feathers and left him a headless trunk.'

But this also is manifestly false, the letters on that pillar indicating only the maker's name; and these words, *Hoc opus - - - Neapolitanus* are above all others distinctly legible. On the wall is an old piece of painting *in fresco* of the cruel execution of prince *Conradine*, &c. in which is a figure, with a hatchet lifted up, standing behind the judge, who sits on a chair of state pronouncing sentence on the princes; possibly alluding to what has been intimated by some historians, that *Robert*, earl of *Flanders*, from a detestation of such injustice immediately slew the judge who had pronounced the sentence. *Riccobaldi* of *Ferrara* in his *Historia Imperatorum*, relates, that *Conradine* was playing at chess when the sentence was

was notified to him; and that some time (*modicum temporis*) was allowed him to prepare for his end. Some are for exculpating pope *Clement IV.* for having advised *Charles of Anjou* to put *Conradine* to death, by this laconic way of reasoning, 'The life of *Conradine* is the death of *Charles*, the death of *Conradine*, the life of *Charles*,' and affirm that Pope died before the execution of the prince. But could it be shewn, that *Clement IV.* was actually dead before the execution, he might nevertheless have given such villainous and bloody advice immediately upon the imprisonment of *Conradine*, who, a few days after the loss of the battle on the 23d of *August*, fell into his enemies hands: and such an instigation is laid to the Pope's charge by so many impartial writers; that without the most solid proofs, it cannot with candor be questioned *.

The above-mentioned *Carmelite* church is by no means to be con-^{Madre di Dio.} founded with another called *Madre di Dio, delli Scalzi Carmelitani*, which for its stupendous altar, far surpassing any in all *Naples*, and valued at a hundred thousand *scudi*, deserves particular notice. There is scarce any gem to be named which is not seen there. On the fore part of it is a per-^{Incomparable altar.} spective view of a palace or temple with statues of gold and *basso-relievo's* placed alternately before it. The tabernacle is equally superb, with a flower-piece of *Pietre Commesse*, made at *Florence*, in the centre. The ten green and white pillars of jasper are very great ornaments to it. Every part abounds with *lapis lazuli*, which in some places is the ground in which other gems are inserted. The candlesticks and all other ornaments of the altar are likewise of inlaid gems set in gilt brass, as are also even the doors which open on each side into the choir.

On one of these doors is a redish brown agat with white veins, so exactly representing the situation and plan of the city of *Mantua*, that^{Representation of the city of Mantua on an agat.} the late duke of *Mantua* offered thirty thousand crowns for it. This brings to my mind the agat in the imperial *Museum* at *Vienna*, on which is a natural representation of the city of *Buda*. Of king *Pyrrhus's* agat, on which *Apollo* and the nine *Muses* were very plainly discernible, I shall speak on another occasion. Indeed, the infinite variety of stains and shades on agat and marble may well be supposed sometimes to form a faint resemblance of the works of nature or of art. But I return to the high altar of the *Carmelite's* church, designed by *Dionysio Lazari*, and executed by some *Germans* and *Flemings*. The pavement and the balustrade before it are of the most beautiful marble; and as beautifully inlaid. Behind the altar are three large pictures very well worth seeing; one by *Paolo di Matteis*, representing the virgin *Mary* investing the devout *Simon*

* *Smemonta* and *Spondanus* are the historians of the greatest note who have undertaken to vindicate the Pope; but of their impartiality *Struv* gives no advantageous idea, terming them in his history of the *German empire*, (c. 21. §. 8.) *Court Sycophants*.

Stocc with the habit of the order. The other two, by a brother of the convent, called *Lucas*, are the adoration of the wise men of the East, and the shepherds, at the manger. On the right hand in returning from the high altar is a very large painting of the battle of the *White Mountain* near *Prague* by *Giacomo del Pò*, in which he has taken care not to omit father *Domenico* with his crucifix, mounted on a fiery steed. The memorable actions of the most eminent *Carmelite* monks are written in golden letters on large scrolls of paper which are hung up against the church wall. In the fine chapel of *S. Teresa* a silver statue of that saint, six *palmi* in height, stands on the altar with the ridiculous ornament of the golden fleece about the neck. The convent to which this church belongs is a fine structure; and its dispensary well worth seeing for its complete order and contrivance, and the elegancy of the galli-pots and vessels which are all of fine porcelain.

*St. Teresa
with the
golden fleece.*

*S. Maria della
Concordia.*

In the church of *S. Maria della Concordia* is interred *Gaspar Benemerini*, once king of *Fez*, who afterwards renounced *Mahometism*; he lived to the age of a hundred years, and died in 1641. All the inscription on his tomb-stone is,

Sepulchrum hoc Gasparis Benemerini Infantis de Fex, & ejus familiæ de Benemerino.

‘ This is the burying-place of *Gaspar Benemerini* prince of *Fez*, and of his family the *Benemerini*. ’

Round his arms, which are the moon, a star, a sword and a castle, are these words :

Laus Tibi Jesu ! & Virgo Mater, quod de pagano Rege me Christianum fecisti.

‘ Praise be to thee, O Jesus, and thou virgin mother, by whom of a pagan king, I was made a Christian. ’

In the banner hanging near it are the letters, *R. F.* [*Rex Fessanus*,] and under the banner a heart with these letters in it *BV R* and on the wall is the following epitaph :

D. O. M.

D. O. M.

B. M. V.

Gaspar ex Serenissima Benemerina familia, vigesimus secundus in Africa Rex, dum contra Tyrannos à Catholico Rege arma rogat auxiliaria, liber effectus à Tyrannide Machometi, cujus impiam cum lacte hauserat legem, in Catholicam adscribitur, Numidiam proinde exosus pro Philippo III. Hispaniarum Monarcha, pro Rudolpho Cæsare, quibus carus, præclarè in hæreticos apud Belgas Pannonosque sævit armatus. Sub Urbano VIII. Eques Commendator Immaculatæ Conceptionis Deiparæ creatur, & Christianis, Heroicis, Regiisque virtutibus ad immortalitatem anhelans, centenarius hic mortale reliquit, & perpetuum censum cum penso quater in hebdomade incruentum Missæ sacrificium ad suam offerendi mentem. Anno Domini MDCXLI.

‘To God the greatest and best of beings.’ ‘To the blessed virgin *Mary*.’

‘To the memory of *Gaspar* of the most noble family of the *Benemerini*, twenty-second king in *Africa*, who, whilst he was soliciting succours from the *Catholick* king against tyrants, was delivered from the tyranny of *Mahomet*, whose impious law he had sucked in with his milk, and admitted into the *Catholick* church; afterwards detesting *Africa*, he distinguished himself in the service of *Philip* III. king of *Spain* and the emperor *Rodolph*, who both honoured him with particular favours, in the wars against the hereticks in the *Netherlands* and *Hungary*. Under *Urban* VIII. he obtained a Commanderie in the order of the immaculate conception of the mother of God; and having passed forward towards a blessed immortality in an uniform course of christian, heroic and royal virtues; in the hundredth year of his age, he put off mortality, and left a perpetual revenue for four unbloody sacrifices of the mass to be performed weekly for the repose of his soul, 1641.’

The family of the *Bellimerini* or *Benemirini*, which had been in possession of the throne of *Fez* and *Morocco* above three hundred years, within these two last centuries have seen themselves deprived of their power. *Leo Africanus* (*lib. iii. c. 38.*) praises the liberality and zeal shewn by them in their prosperity, for the improvement of arts and sciences.

S. Maria di Donna Reina was built by queen *Mary* wife of *Charles* II. king of *Naples*, who also desired to be buried here; the epitaph on her tomb is modern and begins *Corpus Mariæ*, &c. Among the best paintings in this church may be reckoned those of our Saviour’s feeding five thousand men in the wilderness, and the marriage at *Cana*, both by *Giordano*, who has here also most naturally imitated a piece of iron work.

*S. Maria di
Donna Reina.*

The high altar, on which are two silver statues as big as the life is now just finished, as are also six masterly marble statues of saints, designed for the nave of the church, each of which cost twelve hundred *scudi*. In this church is a silver pyx richly set with rubies and emeralds. Here are also some very fine pieces of painting by *Solimene*. A large cleft caused by an earthquake runs the whole length of the roof of this church; and to the frequency of those concussions it may possibly be owing that so few churches with arched roofs are to be seen in this city.

S. Maria
Donna Ro-
mita.

In the church *di S. Maria Donna Romita* are several fine pieces of painting; particularly the beheading of *John the Baptist*, near the high altar; and opposite to it *Herodias's* daughter delivering his head to her mother in a charger. The roof of the church is finely decorated with painting, sculpture and gilding.

S. Maria delle
Grazie.

In the church *di S. Maria Delle Grazie de' Padri Girolamitani* are some excellent pieces in painting and sculpture. Among the latter is a most noble *basso-relievo* in the *Giustiniani* chapel, by *Giovanni da Nola*, representing the virgin *Mary*, *St. John*, and *Mary Magdalen* lamenting over a dead Christ. On festivals the high altar is covered with a silver *Palliotto*, and other rich ornaments. On each side of it are seen the fine statues of *S. Pietro Gambacurta di Pisa* and *St. Jerom*, by *Lorenzo Vaccaro*. On the right-hand near the altar stands a wooden image of *St. Onuphrius* naked; but care is taken to lengthen his beard down to his knees. Among the many fine tombs, that of *Fabricio Brancacio* is particularly worth seeing.

Under a *basso-relievo* of the Annunciation, I read with some surprise the following verse:

Remarkable
titles of the
virgin Mary.

Nata, Soror, Conjux, eadem Genitrixque Tonantis.

‘ Daughter, sister, spouse, and mother of the Thunderer.’

In the vestry are some good paintings *in fresco*; and the pavement is of very beautiful tiles of all colours.

Convent of S.
Maria Mad-
dalena delle
Spagnuole for
penitent prosti-
tutes.

The convent of *S. Maria Maddalena delle Spagnuole* was founded by *Donna Isabella d' Alarcon*, marchioness *della Valle*, for Spanish prostitutes inclined to forsake their debauched life.

S. Maria Nu-
ova.

The cieling of *S. Maria Nuova* is adorned with such fine paintings and gilding, that it passes for one of the most beautiful churches in *Naples*. In the chapel of the *Madonna della Grazia*, the *Palliotto* and almost all the ornaments of the altar are of silver. The robe in which the Virgin is dressed is almost entirely covered with pearls, diamonds, rubies of a very extraordinary size, and other jewels. In the *Capella di*

Graziano

Graziano is an *Ecce Homo* by *Giovanni da Nola*; it is cut in wood, but the sculpture is inimitable. The *Capella del' Beato Giacobbo della Marca* is likewise worth observation: in it is a monument erected in honour of *Urban VI.* who was a *Neapolitan*; and likewise the tomb of *Don Carlo d' Austria*, (whose original name was *Anida*) a son of the king of *Tunis*, who was converted to *Christianity*. Without it is the tomb of *Pedro Navar-* Account of Pe-
dro Navaro.
varro, who rose by his merit through the several ranks from a private man to be commander in chief of the *Spanish* army; but resenting the delay of the court of *Spain* to ransom him when taken prisoner, he renounced his natural sovereign, and entered the service of *France*. He accompanied *Lautrec* in his unfortunate expedition against *Naples*, where being again taken prisoner, he endeavoured to avoid the ignominy of being executed as a rebel by putting an end to his life. Others affirm that he was strangled in the night, when he was seventy-five years of age, after having survived that pestilence, which, a few weeks before, had made such dreadful havoc in *Lautrec's* army. The epitaph of this warlike person is as follows:

Ossibus & memoriæ
PETRI NAVARRÆ CANTABRI,
Solerti, in expugnandis urbibus arte clarissimi,
Gonsalvus Ferdinandus Ludovici Filius,
Magni Gonsalvi Nepos, Sueffæ Princeps,
Ducem Gallorum partes secutum
Pio sepulchri munere honestavit,
Quum hoc in se habeat præclara virtus,
Ut vel in hoste sit admirabilis.

‘ Sacred to the remains and memory of *Pedro Navarro*, a *Spaniard*,
‘ excellently skilled in the attack of fortresses and the military art, *Gon-*
‘ *salvo Ferdinand*, &c. erected this monument, though he had deserted
‘ his country, and entered into the *French* service; for bravery and virtue,
‘ though in an enemy, cannot but raise our admiration.’

Opposite to it lies *Lautrec* himself, with this epitaph:

ODETTO FUXIO LAUTRECCO

*Gonsalvus Ferdinandus Ludovici Fil.**Cordub. Magni Gonsalvi Nepos,**Quum ejus ossa, quamvis hostis, in avito sacello,**Ut belli fortuna tulerat,**Sine honore jacere comperisset,**Humanarum miseriæ memor**Gallo Duci Hispanus Princeps P.*

‘ To the memory of *Odet Foulx de Lautrec*, a French general, *Gonsalvo Ferdinand*, a Spanish prince, and grandson of the great *Gonsalvo* of *Cordova*, hearing that his enemy’s remains, by the fortune of war, lay in an obscure old chapel, and being sensible of the vicissitudes of human life, erected this tomb.’

As *Lautrec* died of the pestilence, his body, like that of a common soldier, was buried in the sand; but a *Spaniard*, prompted by the hopes of a round sum of money for the ransom of it, dug it up, and brought it to *Naples*; where his avidity, however, was disappointed, the guardians of *Lautrec*’s children wisely refusing to diminish, in such an unavailing purchase, the little fortune the old general had left behind him. It lay a long time unburied, till, as appears by the epitaph, the duke *di Sussa* caused a tomb built at his own expence for *Lautrec*’s remains, which at the same time is a monument of his own generosity and humanity.

Near the high altar lies buried a lady called *Johanna*, and in her epitaph stiled the daughter of *John* king of *Aragon*, and second wife of *Ferdinand I.* king of *Jerusalem* and *Sicily*, who died in 1517.

S. Maria del
Parto.

The church of *St. Maria del Parto* belongs to the suburb *Chiaja*, in the *Mergellina*, which is said to be so called from the multitudes of fishes to be seen here emerging out of the water. *Frederick* king of *Naples* bestowed a parcel of lands near this place on *Sannazario* the poet, who at first had so mean an idea of the gift, that he composed the following lines:

*Scribendi studium miki, Frederice, dedisti,
Ingenium ad laudes dum trahis omne tuas;
Ecce suburbanum rus & nova prædia donas
Fecisti Vatem, nunc facis Agricola.*

‘ Great

‘ Great *Frederick*, by thee I was first made a poet, and to thy praise
‘ were all my talents confined; but, by giving me these dirty acres,
‘ thou hast reduced me from a Poet to turn Farmer.’

However, he afterwards became so enamoured with this rural retreat, that he not only built here a most elegant palace, but frequently mentions it in his poems with raptures, as in this passage :

*O' lieta Piaggia, ò solitaria Valle
O' accolto Monticel, che mi difendi
D' ardente Sol, con le tue ombrose spalle,
O' fresco, e chiaro rivo, che discendi
Nel verde prato trà fiorite sponde;
E dolce ad ascoltar mormorio rendi, &c.**

‘ O blissful solitude ! delicious vale !
‘ O ever-verdant hill, whose tufted brow
‘ From noon-tide sun with cool refreshing shade
‘ Defends me wand'ring o'er the devious plain ;
‘ Where thro' the verdant mead a crystal stream
‘ Runs murm'ring, and reflects each beauteous flow'r
‘ That crowns its banks, cooling the ambient air.’

*Rupis o sacræ, Pelagique Custos
Villa Nympharum domus, & propinquæ
Doridis, Regum decus una quondam
Deliciæque.*

‘ O sweet retreat ! the haunt of rural nymphs,
‘ Who guard the sacred rock and neighb'ring main,
‘ Once the delight of kings, who in thy shades
‘ Forgot the toils of empire.’

The destruction of this *villa*, with all its rural improvements, by *Philibert* prince of *Orange*, general to *Charles V.* was very near to break *Sannazario's* heart † ; and, by way of consolation, he afterwards built on the same spot a church, which he consecrated *al Santissimo parto della Gran Madre di Dio* ; ‘ To the most holy parturition of

* *Vide Sarnelli Guida de' forestieri*, p. 222.

† On hearing that this prince had lost his life in a battle, he said with no little joy,
La Vendetta d' Apollo ha fatto Marte. ‘ Well done, *Mars*, thou hast revenged *Apollo's* cause.’
‘ the

‘ the great mother of God :’ and also composed three canto’s on the same subject.

Sannazario, or as he used to stile himself, *Actius Sincerus*, died in the year of Christ 1532, (not in 1530, as his epitaph says) and in the seventy-third of his age. He was buried here in a beautiful tomb of white marble, which is universally allowed to be a master-piece in sculpture. At the top *Sannazario*’s busto is placed between two winged angels, or *Cupids*; and in the middle of the monument is an admirable *basso-relievo*, representing *Fauns*, nymphs, and satyrs singing, and playing on all kinds of instruments. *Neptune* is also to be seen here; for *Sannazario* was the first who wrote piscatory and marine eclogues. On each side stand two large statues, one of *Apollo*, the other of *Minerva*: but offence having been taken at the introducing of pagan deities into churches, and the removal of these exquisite pieces being apprehended, they were saved by the artifice of making them pass for the images of *David* and *Judith*. The whole is the workmanship of *Girolamo Santa Croce*, a *Neapolitan*; but, by reason of his untimely death, the finishing hand was put to the statues of *Apollo* and *Minerva* by *Poggibonzo* of *Tuscany*, who was a *Servite* monk in the convent. Under the busto of the poet are these words:

ACTIVS SINCERVS.

Above the *basso-relievo* are these letters:

D. O. M.

‘ To God the greatest and best of Beings.’

And under it the following distich by cardinal *Bembo*:

*Da sacro cineri flores; hic ille Maroni**

Sincerus, Musâ proximus, ut tumulo.

Vix. Ann. LXXII. Obiit M. D. XXX.

‘ Here rests *Sincerus*, (strew the sacred place
‘ With flow’rs!) who next in fame to *Maro* liv’d;
‘ And dying, wish’d his ashes might repose
‘ Near that immortal bard, whose muse he lov’d.
‘ He lived to the age of seventy-two, and died in the year 1530.’

* *Virgil*’s grave is shewn in the neighbourhood of this church.

But

But the epitaph which he composed for himself was as follows :

*Ætius hic situs est. Cineres gaudete sepulti,
Jam vaga post obitus Umbra dolore vacat.*

‘ Here *Ætius* lies; his ashes here enjoy
‘ A calm repose, whilst happily enlarg’d,
‘ His fleeting spirit’s free from every pain.’

His relations, however, though *Ætius*’s own writings bear sufficient testimony of his religious sentiments, did not think proper that these ambiguous lines should be placed on the tomb of a Christian poet *.

In the above-mentioned church of *S. Maria del Parto* are likewise two S. Maria del Parto.
statues of white marble of St. *James* the apostle, and St. *Nazario*’s the martyr, both by father *Poggibonzo*. They are far from being despicable pieces; but greatly inferior to the *Apollo* and *Minerva* at *Sannazario*’s tomb. In the first chapel on the right-hand of the entrance into the church is *Michael* the archangel, painted by *Leonardo di Pistoja*. The angel’s face is said to be copied from Don *Diomede Caraffa* bishop of *Ariano*; and the female features given to the dragon, which he tramples under foot, by the same cardinal’s direction, in order to display the triumph of his continency over the allurements of female charms, represents a lady who had a passion for him; and as her name was *Victoria Venosa*, the words *Fecit Victoriam, Allelujah*, are said to allude to it. But the whole affair, if it be true, seems either the result of private revenge for a repulse the cardinal had met with, or of an idle ostentation, rather than any proof of rational piety and real virtue.

Near *Michael* and the dragon is an old piece of painting, representing the Lord’s-supper, where Christ and his disciples are sitting on chairs, otherwise it is no bad piece. The encounter between a cat and a dog under the table, would have better become some ludicrous piece, though one cannot help being pleased with the liveliness of the expression. Here are also several good pieces *in fresco*; most of which were done at the expence of a father of this convent, whose liberality hath been honour’d with the following inscription :

* There is nothing in the sentiment that is inconsistent with Christianity; but probably it was the *Romish* doctrine of Purgatory that caused this epitaph to be rejected.

N A P L E S.

*Sacram hanc ædem
 Actii Sinceri Sannazarii
 Domicilio, Poësi, Tumulo
 Illustrem
 Elegantibus picturis ac pavimento
 lithostrato
 Pat. Mag. Angelus M. Nappi
 Neapolitanus
 Anno M. DCIC.
 Quòd propriis expensis illustriorem
 Reddi curaverit,
 Cæteri hujus Conventûs alumni
 Fratri suo bene merenti PP.*

‘ Father *Maestro Angelo Maria Nappi*, a native of *Naples*, having in
 ‘ the year 1609, at his own expence, to this church famous for the re-
 ‘ fidence, poetry, and tomb of *Actius Sincerus Sannazario*, added the
 ‘ embellishments of fine paintings, and a variegated marble pavement ; the
 ‘ monks of this convent, in acknowledgment of the generosity of their
 ‘ brother have erected this memorial.’

S. Maria di
 Piedigrotta.

The church of *S. Maria di Piedigrotta* owes its name to the *Paufly-
 pean* hole or cave, at the entrance of which it stands.

At the high altar of this church are six admirable pillars of black and
 white marble.

S. Maria de'
 Sangri.

The church of *S. Maria della Pietà de' Sangri* wants a proper light ;
 but otherwise makes a fine appearance, abounding in statues and curious
 monuments belonging to the *Sangro* family.

At the great altar stand two beautiful pillars of porphyry.

S. Maria
 della Sanità.

In the church of *S. Maria della Sanità*, which belongs to the *Domi-
 nicans*, are thirteen small cupola's over so many altars, all finely orna-
 mented with paintings. The eight pillars of the tabernacle on the high
 altar are of rock crystal, each a foot high, yet cut out of a single piece.
 It is also enriched with a great number of sapphires, and other precious
 stones. The pulpit is an exquisite inlaid work of marble and mother-
 of-pearl. In the vestry are twelve crystal candlesticks, made by *Marino
 Converso*, a monk of the convent, who being employed in a work of
 rock crystal, which was to fill the whole front of the great altar, was,
 a few years ago, prevented by death. Here also are shewn a crucifix
 and several pyramids of crystal, and nineteen large silver busto's of saints,
 with their reliques inclosed in them ; fourteen silver candlesticks, each

above six feet high; a very small casket in the form of an altar, on one side of which is the passion of Christ, of such fine workmanship, that in the bosom of the virgin *Mary*, which opens with two folding doors, the crucifixion of our Saviour is to be seen within the compass of a silver two-pence; the whole is of wood. In the casket is also kept another representation of Christ's crucifixion on mount *Calvary*, composed of emeralds and other gems. On an *ostenforium* stands a little silver statue of *Noah* with a girdle of emeralds, and on his shoulders a model of the ark in gold set with diamonds. Over it is a silver dove, at whose wings hang two ear-rings with two sapphires in each, being the offering of a princess who devoutly took them from her ears and presented them to this church. On the *ostenforium* where the consecrated wafer lies, the sun is finely represented with his golden beams, the radiancy of which is heightened by the blaze of diamonds, pearls and rubies with which they are set. The church and the convent are built on an ascent, so that a great part of the former, and even some pillars are hewn out of the rock. The outside of the roof is flat and paved with small stones. The prospect from thence towards the sea and mount *Vesuvio* is extremely beautiful. Before the refectory is an orangery in the open air; and the trees are of an uncommon growth and size. When I visited this convent it was with some pleasure I saw a hundred and ninety-six fathers and noviciates supping together with great decency and elegance of behaviour. As it was a fast, the allowance was a slice of bread and three apples. But the Superior or provincial and the Prior had a larger portion of bread and six apples a-piece. The dispensary belonging to this convent is very large and well contrived: it is also furnished with several laboratories and some gally-pots, said to be painted by *Raphael*. The General of the *Dominicans* has an annual income of eighteen thousand ducats, besides extraordinary presents, which, from the great regard paid him as president of the inquisition, even by cardinals, and the greatest officers of the papal court, must be no inconsiderable addition.

S. Martino belongs to the *Carthusians*, and stands in the highest part *S. Martino* of the city, except the castle of *St. Elmo*; whence it may easily be conceived what a glorious prospect they enjoy over the neighbouring islands, the city, the port, the sea coast, and the country towards *Vesuvio* and *Pausilypo*. Though no woman is permitted to enter this place, a church stands open without the convent for that sex to perform their devotions in. The church which the monks frequent has few equals. The cieling is painted with historical pieces; and in the front of the choir is the crucifixion of Christ, and the twelve apostles, by *Lanfranco*, who, whilst he was employed by these fathers, had a salary of thirty *scudi* or crowns a-day, and was elegantly entertained at the expence of the convent.

Famous picture
of Rheni.

Profuse ex-
pence.

vent. The *Pietà* over the grand entrance is by the cavaliere *Massimo*, and the twelve prophets painted in oil colours, with the busto's of *Moses* and *Elias* by the celebrated *Giuseppe di Ribera*, commonly called *Lo Spagnoletto*; who has signalized his skill in this convent by above a hundred pieces. On the cieling of the choir where the monks assemble at mass *Giusepino d' Arpino* and *Giov. Berardino a Sicilian*, have in conjunction displayed the delicacy of their pencils. In this choir is also to be seen the celebrated Nativity of Christ by *Guido*, for which the fathers paid five thousand ducats, and have been more than once offered twelve thousand. But a society which boasts of having, during the life only of one Superior, laid out five hundred thousand ducats in paintings, sculptures and plate, seldom expose their curiosities to sale. Here are also four other master-pieces, all representing the *Lord's Supper*; one by the above-mentioned *Ribera*, another by *Annibal Caracci**, the third by *Paolo Veronese*, and the fourth by the cavaliere *Massimo*. The other paintings in the church are also by several eminent masters whom we have already had occasion to mention, viz. *Belisario*, *Figlioli*, *Giov. Batt. Caracci*, the cavaliere *Calabrese*, *Demenichino*, *Vaccaro*, *Giordano*, &c. The pavement is of beautiful figured marble, and the wall of *pietre commesse*. The high altar, tho' already above a hundred thousand *scudi* have been expended on it, is far from being finished; and to judge by the model it will be a work of incomparable beauty and magnificence. The steps near the vestry were designed by the cavaliere *Cosmo*, the painted perspective by the cavaliere *Viviani*, and the figures by the cavaliere *Massimo*. The closets in the vestry are worth seeing for their inlaid work in cane; some representing scriptural histories, others landscapes, &c. *Giusepino d' Arpino* has painted the crucifixion of Christ on the cieling; the perspective piece is by *Viviani*, and *Peter's* denial of his master by *Caravaggio*. The arch before the two *Tesori* or treasuries is finely painted *in fresco* by *Massimo*, and here a child is particularly admired, so boldly painted as hardly to be distinguished by the eye from a *basso-relievo* in a raised piece of sculpture. In the *Teroso Vecchio* is likewise some excellent inlaid work of wood; and the pavement represents all kinds of figures in marble. The paintings *in fresco* are by *Lanfranco*, *Massimo*, and *Spadaro*; and on the cieling are several extremely natural imitations of fissures and cracks. The riches shewn in these treasuries are hardly to be described. Among other things here are, a globe of *Lapis Lazuli* of the bigness of a child's head, an amethyst a span broad and a span and a half in length, and four turquoises on the convex side equal to a walnut; a great number of large silver busto's, a silver statue of *St. Martin* with a ring on one of

* In this piece Christ is represented standing, and the disciples kneeling round him.

the fingers of the right hand set with a ruby of the size of a large hazelnut, which cannot be surpassed; four pearls and as many topazes of a very uncommon size; a silver statue of the virgin *Mary* standing on the moon with a dragon at her feet, almost as big as the life; two mother-of-pearl shells, as large as a small dish most beautifully painted; gold and silver chalices, lamps, candlesticks, flower-pots, and the like, without number. But what particularly deserves notice is a little altar supported by silver pillars, with a pyx representing the sun resting on one pillar, the beams of which and the pillar are covered with sapphires, rubies, turquoises and other gems; so that this piece alone cost forty thousand *scudi*. Here is also to be seen *Spagnoletto's* celebrated *Pietà*, for which he received four thousand ducats, but at present valued at ten thousand. Amidst such splendid objects the rotten bones and other reliques kept within glasses with inscriptions shewing to what saint each piece belongs, make but a very scurvy appearance.

The convent has a grand square cloister built under the inspection of the cavaliere *Cosmo Fonsago*; it is adorned with sixty pillars of white *Carrara* marble: the pavement is of black and white marble disposed in a variety of figures. Within the area of the cloister is a burial-place for the monks, which is seen through a balustrade ornamented with death's heads and other emblems of mortality cut in marble. The number of monks in this convent is only six; and to each of them is assigned an apartment wainscotted with cedar, very well furnished, and adorned with fine paintings; and also a garden with a marble fountain, planted with all kinds of esculent herbs, fruit, and flowers. The prior's apartment is very spacious and magnificent, consisting of several rooms, embellished with a very valuable collection of paintings, designs, and several geographical pieces. Here is a small picture on wood of the crucifixion of our Saviour, highly esteemed, and said to be done by *Michael Angelo*. The piece is very small and has nothing remarkable in it; but, contrary to nature, represents our Saviour's head quite upright, instead of being reclined like that of a dying person. This, like that piece at the *Borghese* palace at *Rome*, is said to be done from the life, a person being put to death on the cross for that purpose; and with equal probability. The story of *Parrhasius* * putting a person to a death by tortures, that having such an object before him he might the more naturally paint a *Prometheus*, may possibly have given rise to this groundless charge against *Michael Angelo*; who was a man of no bad morals, and cannot be supposed to have been guilty of such a piece of barbarity; and if he had, he would have copied it to greater advantage.

* *Vide Junius de pictura veterum.*

In the apartment of the Prior of this convent is a very pretty marble groupe by *Cosmo*, of the virgin *Mary* with the child *Jesus* in her arms, and *John the Baptist* kissing his feet. Our Saviour is represented smiling and laying his hand upon *John's* head, as if they were playing together; whilst the virgin mother's looks most exquisitely express her sweet complacency at their innocent sportiveness. The library consists of select books, to the value of six thousand ducats; the cieling is painted *in fresco* by *Viviano*, *Rafaelino*, and *Spadaro*. The convent's dispensary is also well contrived, lofty, and painted *in fresco*; the pavement is of painted tiles, and all the medicines are kept in porcelain vessels. Here is also a beautiful collection of corals; and in the anti-chamber are four white marble busto's of the seasons.

Church di
Monte Oli-
veto.

The church and convent *di Monte Oliveto* are endowed with a yearly revenue of ten thousand *scudi*, the donation of a gentleman whose name was *Gurello Origlia*, as is commemorated in the following inscription.

D. O. M. Gurello Auriliæ Neapol. hujus Regni Logothetæ ac Protonotario, summæ apud Ladislaum Regem, ob fidem eximiam, auctoritatis, adeo ut septem filios Comites viderit, fortunatissimus, idemque pientissimus, qui Ædes has construxit, patrimonio donato, Ordo Olivetanus Pietatis ergo F. C.

‘ Sacred to God the greatest and best of Beings, and to the memory
‘ of *Gurello Origlia* of *Naples*, recorder and prothonotary of the king-
‘ dom, who for his capacity and fidelity was in such high esteem with
‘ king *Ladislaus*, that his seven sons were created counts, and (his prof-
‘ perity being equal to his piety) built and endowed this church and
‘ convent, the order of *Olivetans* have in gratitude erected this inscrip-
‘ tion.’

Alphonso the second had such an affection for the monks of this convent, that he not only frequently took a repast with them, and sometimes even waited at the second table where the lay-brothers eat; but among other more substantial marks of his cordial affection, conferred on them the castles of *Teverona*, *Aprano*, and *Pepona*, with their civil and criminal jurisdictions. These benefactions are recorded in the inscriptions in the refectory and on his monument near the high altar.

Capella del
Conte di Ter-
ranuova.

In the *Capella del Conte di Terranuova* is a most beautiful marble altar, the work of *Benedetto da Majano*, an eminent *Florentine* sculptor of the 15th century. Here also lies *Mario Curiale*, a youth in great favour with king *Alphonso I.* who even honoured him with the following epitaph of his own composition.

*Qui fuit Alfonsi quondam pars maxima Regis
Marius hæc modicâ nunc tumulatur humo.*

*Epitaph by
king Alphonso I.*

‘ Within this narrow tomb lies *Marius*, who once possessed king *Alphonso*’s better part.’

In the *Origlia* chapel is a representation of a dead Christ with seven persons lamenting over the body, some kneeling and others standing, of *terra Cotta* or a kind of plaster, painted in natural colours; it is the work of *Moldavino da Modena*, an ingenious sculptor, who lived about the middle of the fifteenth century. The assistants represent several eminent men, then living: *Nicodemus* is personated by *Giovanni Pontano*, *Joseph* of *Arimathea* by *Giacomo Sannazario*, and two others by *Alphonso II.* king of *Naples*, and his son *Ferdinand*.

On the right hand near this chapel is an incomparable *basso-relievo* of the annunciation by the above-mentioned *Benedetto di Majano*. The countenance of the angel dawns with celestial joy and benevolence, and the virgin’s attitude and looks express a most amiable mixture of serenity, humility, and a modest bashfulness.

In the *Tolosa* chapel is to be seen an ingenious perspective of *intarsiatu* or inlaid wood by *Frà Giov. Angelo da Verona Olivetano*, who excelled in this branch, and lived in *Vasari*’s time; that is, about the middle of the sixteenth century.

The *basso-relievo* representing the nativity of Christ in the duke of *Amalfi*’s chapel, or, as it is now called, of *Piccolomini d’Aragona*, is accounted a master-piece in sculpture; and by some attributed to the famous *Donatello*, and by others to *Rosellino* of *Florence*. The latter is, however, universally allowed to have designed and executed the superb monument, in this chapel, of *Maria* of *Aragon*, a natural daughter of king *Ferdinand*, and dutchess of *Amalfi*.

In the same chapel, which is remarkable for its pavement, is also this epitaph:

*Constantia Davala & Beatrix Piccolominea Filia, redditis quæ sunt cæli
cælo, & quæ sunt terræ terræ, ut semper uno vixere animo, & sic uno condi
tumulo voluere. O beatam & mutui amoris constantiam!*

‘ Here in one grave are deposited the remains of *Constantia Davala* and *Beatrice Piccolomini* her daughter, who, having rendered to heaven the things which were heaven’s, and to the earth the things that were earth’s, as they had but one soul while living, desired to be united in death. Happy patterns of a constant and mutual affection!’

Each of the before-mentioned chapels has something remarkable, and every where affords some entertainment to the admirers of painting and sculpture. In the vestry, besides the fine paintings by *Vasari*, the shrines and closets represent castles, landscapes, and other pieces of perspectives, so well executed in wood inlaid, as scarce to be paralleled.

The organ in this church is said to have cost four thousand *scudi*, and is greatly cried up here; but as to this noble instrument, both for makers and performers on it, all nations must yield to *Germany*.

The convent library owes its foundation to *Alphonso II.* who also enriched it with some good vellum manuscripts, still in being; of which the principal are, 1. The Bible, in a small folio, written in 1476, by *Matthias Moravius*, finely illuminated, &c. 2. Another ancient manuscript of the Bible, in two large volumes in folio. 3. *St. Bernard's* works. 4. *St. Jerom's* epistles, and his commentary on *Isaiah*. 5. The lives of the saints in two volumes folio. 6. The history of the translations of the bodies of *St. Benedict* and *St. Scholastica*, &c. On the front is this inscription:

Piis ad Dei cultum studiis nè vel hora frustra teratur, Bibliothecæ locus erectus.

‘ This library was erected for the improvement of religious studies, that not an hour may be mispent, but dedicated to the service of God.’

Nothing can be more delightful than the prospect from the library and the upper story of this convent. It is also famous for making the best *Neapolitan* soap, which brings in a very considerable profit to the society.

Monte della
Pietà.

The revenue of the *Sacro Monte della Pietà*, which amounts to fifty thousand ducats, is, for the term of two years, lent in sums not exceeding ten ducats, on equivalent pledges, without interest; for many wealthy persons, who either want opportunity; or are not inclined to make purchases, or lend on interest or mortgages, place their fortunes here; partly for security, and partly for the advantage of the poor. The building was designed by the *Cavaliere Fontana*, and cost seventy thousand *scudi*. As for the marble statue of *Pietà* or *Charity*, erected on the front of the chapel, it is a sufficient commendation of it to say, that it came from the hand of the celebrated *Bernini*.

S. Paolo
Maggiore.

S. Paolo Maggiore, by an inscription formerly on the *façade*, which in 1688 was demolished by an earthquake, appears to have been originally a temple of *Castor* and *Pollux*, and built by *Julius Tarsus*, a freed man of *Augustus*, and procurator of the sea-coasts about *Naples*. Of this

noble piece of antiquity there are still remaining two pillars, two fine statues, some pedestals, &c. several marble fragments having been used for the pavement of this church. The tradition, that at the command of St. *Peter*, the statues of *Pollux* and *Castor* fell from the top of this structure, has given rise to the following distichs, which are to be seen on the left-hand of the entrance, near two mutilated statues :

*Audit vel surdus Pollux cum Castore Petrum,
Nec mora præcipiti marmore uterque ruit.*

‘ The deaf statues of *Castor* and *Pollux* heard *Peter*’s voice, and immediately the idolized marble fell down headlong from the top of this edifice.’

And on the right :

*Tyndaridas vox missa ferit, palma integra Petri est;
Dividit at tecum, Paule, trophæa libens.*

‘ With one word *Peter* vanquishes the martial sons of *Tyndarus*; but thee, *Paul*, he willingly admits as his partner in this victory.’

The sculpture about the high altar of this church is exquisite, and the tabernacle is of inlaid gems. On the altar of the chapel of the princes *di S. Agata* is a fine marble statue of the virgin *Mary* with her divine infant, and two persons in a posture of adoration, who represent *Antonio Ferrao* and his son *Cæsar*, both princes of *S. Agata*.

In the chapel of *Santa Maria della Purità* are four most beautiful statues of the cardinal virtues, among which *Prudence* is the best executed.

The walls of *S. Gaëtano*’s chapel are almost entirely covered with votive pieces, and representations of the several parts of the body which, by the intercession of that saint, have been delivered from pain, or restored to their natural functions. This church abounds in the finest paintings; for those pieces only in the anti-chamber of the vestry are valued at eighteen thousand *scudi*. The most admired among them are *Pico della Mirandola*, in the character of young *Tobias*, and cardinal *Bembo* in that of St. *Jerom* *.

This

* Formerly it was usual, among celebrated painters, to introduce even in scripture-history pieces the portraits of their relations, most esteemed friends, or eminent personages of their time. At the altar of the parish-church of *Wittenberg*, is the Baptism of Christ, by *Luke Cranach*, where the spectators consist of persons then very well known, and painted in an exact likeness; but *Cranach*’s wife, who extremely importuned her husband that she might be one, is drawn with her back to the spectator. The marriage of *Cana*, shewn at Venice,

This is an excellent copy from an original by *Raphael*, and the painting *in fresco* in the vestry is by the celebrated *Solimene*. In the area before this church stands a bronze statue of *St. Gaetano* on a very lofty pedestal, with an inscription.

S. Patrizia.

The church of *S. Patrizia*, though it be small, is exceeding splendid; near a hundred and forty thousand *scudi* having been expended on it. The tabernacle is of surprising richness, and the *paliotti*, or coverings for the altar, are of silver. The vestry is finely painted, as the vestries of *Naples* generally are, being little inferior to the finest churches in other countries. This church, together with the adjoining convent, belongs to the *Benedictine* nuns; and behind the altar is a window which looks into their choir *.

S. Filippo
Neri.

The church of *S. Filippo Neri* was built by the celebrated architect *Dionysio Bartolomeo*, and the front would have an uncommon air of grandeur, were the tower on the right built to correspond with that on the left side. The church is divided into three isles by two ranges of granate *Corinthian* pillars, each of which cost a thousand ducats, being cut out of one block, though twenty-four *palmi* high, and eleven in circumference. The roof, indeed, is not arched, but finely decorated with sculpture and gilding. At the high altar is a curious piece of *Florentine*-work, and the front of the table is done on a ground of mother-of-pearl. There is scarce an altar in this church which is not adorned with the works of the most eminent sculptors and painters; so that it may be ranked among the greatest curiosities of *Naples*. The vestry exhibits several noble monuments of the admirable skill of *Guido Rheni*, *Domenichino*, *Gioseppino*, the two *Bassani*'s, &c. The vestments, the silver and gold utensils, the chalices, the *palliotti*, the jewels, and variety of other things of value, that lie useless here, are not to be seen without astonishment and concern; but the most valuable piece is a silver *ciborio*, or *pyx*, weighing eight pounds, which is set with diamonds, rubies, and emeralds. Here is also a tabernacle made in the form of a canopy, supported by four angels, all of silver; but the *pyx* is of massy gold. In

Venice, has in it the faces of the most celebrated *Italian* musicians of the time when it was painted. *Albert* archbishop of *Mentz* is accused of setting up in the cathedral a statue of his mistress to represent the virgin *Mary*; but these artifices are not a modern refinement: for *Praxiteles*, according to *Possidippus*, had the pleasure of seeing his mistress *Cratina* admired and worshipped in his supposed statue of *Venus of Cnidos*; and the beauty of the celebrated courtesan *Phryne* of *Thebes* induced most of the *Grecian* painters to make her sit for their pictures of the goddess of love. *Vid. Clemens Alexandr. in Protrept. ad gent. p. 22.* *Cicero* reproaches *Clodius* with having publicly consecrated the image of a prostitute under the title of the goddess of liberty, *Cic. pro Dom. c. 43. Hanc Deam quisquam violare audeat, imaginem meretricis?* 'And will any body dare to violate this goddess, or rather the image of a harlot?'

* A long catalogue of reliques is here omitted.

some

some of the chalices, gold is the least valuable part of them. In a silver *palliotto*, designed by *Giordano*, are ten detached figures, besides very bold and high-finished *relievo's*.

The church of *S. Pietro d' Ara* is said to have been anciently a temple of *Apollo*; but that *St. Peter* caused an altar to be set up in it to the true God, and was pleased to officiate at it, as is intimated by this inscription:

Siste fidelis & priusquam Templum ingrediaris, Petrum sacrificantem venerare. hic enim primò, mox Romæ, filios per Evangelium genuit, paneque illo suavissimo cibavit.

' Stop, devout Christian, and before thou settest thy foot in this temple revere *St. Peter*, who first performed mass here, and afterwards at *Rome*, and begot spiritual sons through the gospel, whom he fed with that bread which came down from heaven.'

The noble picture in the chapel of the *Ricci* family is by *Leonardo da Vinci*, who died in 1520.

In this church is the following short but comprehensive epitaph:

D. O. M.

FABRITIO FRANCIPANO, cui nec viventi Romana virtus, nec morienti vera pietas defuit, hæredd. ex Testam. B. M.

' Sacred to God the greatest and best of Beings,
' And to the memory of *Fabritio Francipani*, who, while he lived, was
' endowed with all the virtues of a *Roman*, and died a pious and devout
' Christian, &c.'

The church of *S. Pietro à Majella* is also called *St. Catarina*; the cieling is finely painted by the *Cavaliere Calabrese*, and adorned with gildings round the compartments. The espousals of Christ with *St. Catharine* of *Sienna*, over the altar, is by *Caracci*; though by some attributed to *Criscuolo*, a disciple of *Andrea da Salerno*. The most remarkable statue in this church is *St. Sebastian* bound to a tree, by *Giovanni da Nola*.

In the chapel of the *Spinella* family is a marble *basso-relievo*, which was originally a head of *Augustus*; but that no profane piece might remain in the church, it was altered, by the addition of a pair of wings, to an angel; an honour of which *Augustus* dreamed as little, as *Cicero* did of the prostitution of his name, which is bestowed on so many paltry antiquarians of this country.

In the church of *S. Pietro Martire*, behind the high altar, is the Nativity of Christ, in *pietra cotta*, greatly esteemed; and the altar, with the tabernacle upon it, are of curious inlaid work.

In the choir lies queen *Isabella*, who died in 1465; and near her is interred the infant *Don Pedro*, brother of king *Alphonso I.* The following epitaph was set up by the *Dominicans*, to whom the adjoining convent belongs:

Offibus & Memoriam Isabellæ Clarimonticæ Neap. Reginae, Ferdinandi Primi Conjugis, & Petri Aragonei Principis strenui, Regis Alphonso Senioris Fratris, qui ni mors ei illustrem vitæ cursum interrupisset, fraternam gloriam facile adæquasset. O fatum! quot bona parvulo saxo conduntur!

‘ For the remains and in memory of *Isabella de Clairmont* queen of
‘ *Naples*, and consort to *Ferdinand I.* and of the valiant prince *Pedro* of
‘ *Aragon*, who, had not death cut short his glorious career, would
‘ unquestionably have equalled the reputation of king *Alphonso* his bro-
‘ ther. Heavens! what worth is concealed under this little stone!’

Here also is the tomb of *Beatrice* of *Aragon*, daughter to *Ferdinand I.* king of *Naples*, and queen consort to *Matthias Corvinus* king of *Hungary*, who died in 1508, with the following short panegyric:

Beatrice Aragonea, Pannoniæ Regina, Ferdinandi Primi Neap. Regis filia, de sacro hoc Collegio opt. merita hic sita est. Hæc religione & Munificentiam seipsam vicit.

‘ Here rests *Beatrice* of *Aragon*, queen of *Hungary*, daughter of *Fer-*
‘ *dinand I.* king of *Naples*, an illustrious benefactress to this convent,
‘ who in munificence and devotion even excelled herself.’

The fine picture of *Joseph* with the child *Jesus* in his arms, is by *del Po*. Here are also several fine pieces by *Solimene*. In the vestry are two admirable statues of *Prudence* and *Justice*; the drapery of the latter cannot be exceeded. Between these statues is a *basso-relievo* impiously representing God the Father. Here also is shewn a silver *polliotto*, or altar-covering, the front leaf of which is in length fourteen spans and a half, and five in height; the candlesticks of the same metal belonging to it are nine feet high. In the refectory, which is very spacious and elegant, are some curious water-works.

Under the high altar of St. *Severino's* church, which belongs to the S. *Severino. Benedictines*, are deposited the remains of the two saints *Severinus* and *Sofius*, as is expressed in this inscription :

*Hic sua sancta simul divinaque corpora Patres
Sofius unanimes & Severinus habent.*

‘ Here with mutual complacency lie together the sacred bodies of the
‘ venerable fathers *Sofius* and *Severinus*.’

St. *Benedict* glorified in heaven, in the center of the choir, was painted by *Belisario Cortensi*, and likewise some other pieces near it; which so endeared this place to him, that, in his life-time, he prepared a sepulchre for himself in the chapel of the *Maranta* family, with this epitaph :

*Belisarius Cortensius ex antiquo Arcadum genere, D. Georgii Eques,
inter Regios stipendiarios Neapoli a pueris adscitus, depicto hoc Templo, sibi
suisque locum quietis vivens paravit. MDCXV.*

‘ This place of rest, *Belisario Cortensi*, descended from the ancient
‘ *Arcadians*, and knight of St. *George*, (who, when a boy, had a pen-
‘ sion conferred on him by the king of *Naples*) prepared, whilst living,
‘ for himself and family in this church, which he had beautified with
‘ his paintings. 1615.’

The portraits on both sides of the church of the kings, popes, and other illustrious persons of the *Benedictine* order, are by *Zingaro*.

The stalls in the choir are so curiously inlaid with walnut-tree, that the work cost sixteen thousand ducats; the artists were *Tortelli* and *Chiarini*.

In the area under the cupola are four superb monuments belonging to the family of *Mormile*.

Near the vestry is the following epitaph of *Giovanni Battista*, of the *Cicara* family :

*Liquisti gemitum miseræ lachrymasque Parenti
Pro quibus infelix hunc Tibi dat tumulum.*

‘ Nothing but sighs and tears by thee bequeath’d
 ‘ To thy fond parent, who, in sad return,
 ‘ Erects (vain gift!) this monumental stone.’

Not far from this lies *Andrea Bonifacia*, a child, with an exquisite monument by *Pietro da Prata*; and a suitable epitaph by the celebrated *Sannazario*:

*Nate, Patris Matrisque amor, & suprema voluptas,
 En Tibi, quæ nobis Te dare sors vetuit.
 Busta, Eheu, tristisque notas damus, invida quando
 Mors immaturo funere te rapuit.
 Andree filio, qui vixit annos VI. - - - parentes ob raram indolem - - -*

‘ To thee, thy parents short-liv’d joy, we raise
 ‘ A mournful bust; O unrelenting fate!
 ‘ To crop his youthful bloom with iron hand,
 ‘ Who should have clos’d his dying parents eyes.
 ‘ To *Andrea* their son, who lived but six years; his disconsolate pa-
 ‘ rents - - - for his extraordinary endowments - - -’

The chapel of the *Sanseverina* family, besides its fine paintings, is remarkable for the tombs of three unfortunate brothers, whom their father’s brother poisoned, in order to make his way to the estate; and also that of their mother, who desired to be buried near them: the sculpture by *Giovanni da Nola*, is extremely fine, and one of the epitaphs is as follows:

*Hic ossa quiescunt JACOBI SANSEVERINI Comitæ Saponariæ,
 veneno miserè ob avaritiam necati, cum duobus miseris fratribus, eodem fato,
 eadem horâ commorientibus.*

‘ Here lie the remains of *Giacomo Sanseverini*, count of *Saponara*,
 ‘ barbarously poisoned through avarice, with his two unhappy brothers,
 ‘ who expired in the same manner, and at the same hour.’

On the mother’s tomb is the following inscription:

Hospes,

Hospes, miserrimæ miserrimam defleas orbitatem. En illa HIPPOLYTA MONTIA post natas fœminas infelicissima, quæ Ugo Sanseverino conjugitres maximæ expectationis filios peperit, qui venenatis poculis (vicit in familia, prob scelus! pietatem cupiditas, timorem audacia, & rationem amentia) unà in miserorum complexibus Parentum miserabiliter illicò expirârunt. Vir, ægritudine sensim obrepente, paucis post annis in his etiam manibus expiravit. Ego tot superstes funeribus, cujus requies in tenebris, solamen in lacrymis, & cura omnis in morte collocatur. Quos vides separatim tumulos, ob æterni doloris argumentum, & in memoriam illorum sempiternam. Anno M.D.XLVII.

‘ Stranger, lament my wretchedness, who was the unhappiest of women. Behold here the remains of *Hippolyta Montia*, who to my dear husband, *Ugo Sanseverini*, bore three sons, youths of promising hopes; but, horrid guilt! (so far did avarice overcome affection, boldness fear, and madness the reason of one of the same family) they were inhumanly poisoned, and immediately expired in the embraces of their distracted parents. My husband, by an insensible decay, also died, a few years after, in these arms. To me, the wretched survivor of so many relations, darkness was repose, tears administered relief, and the grave was my only solace. These several tombs remain as perpetual monuments of my grief, and my children’s unhappy fate. 1547.’

From this church one descends by some steps into the old church, which wants neither light nor ornaments.

In the vestry, among other curiosities, is shewn the crucifix sent by *Pius V.* to *Don John of Austria*, to the miraculous assistance of which, the Christians, as is pretended, owe the famous naval victory of *Lepanto*. In the inscription the image is termed *Patibulati numinis effigies*.

The large *Benedictine* convent to which this church belongs, maintains eighty monks, and consists of four spacious courts, with cloisters round them. In one of these *St. Benedict’s* life is painted, by *Antonio Solario*, a *Venetian*, commonly called *Zingaro*, who has painted his own portrait among the spectators.

The *Palazzo degli Studii publici*, or *Novi*, near the *Constantinopolitan* Palazzo degli Studii Publici. gate, will, when compleated, be the finest academy in all *Italy*, if not the whole world. Though the sums already laid out upon it amount to a hundred and fifty thousand *scudi*; yet it is not above half compleated. It was first intended for a riding-school; but the want of water occasioned that design to be laid aside. The founder of it was the count *de Lemos*, when he was vice-roy; who ordered a great number of beautiful statues, found in the duke *d’Ossuna’s* time betwixt *Pozzuoli* and *Cuma*, to be

be brought hither to adorn this noble edifice. Betwixt every two windows a statue is erected; and it is indeed a pity that so fine a structure, which was designed by the *Cavaliere Fontana*, is likely to remain unfinished. I have observed great neglect in keeping several of the public buildings in repair at *Naples*, and this is one instance of it; for the grass grows in several of the windows, and the cieling of the great saloon already begins to decay. The antique building discovered near *Cuma*, and from which a great number of statues were brought hither, had this inscription on the front:

*Lares Augustos
M. Agrippina refecit.*

‘The palace of *Augustus* repaired by *M. Agrippina*.’

In this academy, among others, is the following inscription:

*Philippo III. Rege Catholico,
Don Petrus Fernandez de Castro
Lemens. Comes, Prorex,
Compositâ pro voto re omni publicâ,
Legum opportunitate,
Delectu magistratum,
Fori ac judiciorum emendatione,
Ærariorum ac Fisci
Præter spem præterque vacationem
Incremento,
Altâ omnium Ordinum quiete,
Ubertate maximâ
Exhaustis ad annonam paludibus,
Importatâ multiplicem ad usum oblectationemque
Aquâ castrîâ,
Quasi operum coronidem,
Gymnasium cum urbe natum,
Ulysse auditore inclytum,
A Tito restitutum,
A Frid. II. legibus munitum,
Auctum honorarius,
A Carolo II. Andigav. intra mœnia positum,
Ferdinandi Catholici tumultibus penè obrutum,
Ex humili angustoque loco
In amplissimum augustissimumque, juxta Urbem
Vetere Sapientum instituto,
Regis sumptu excitatum transtulit
Ann. Sal. Hum. MDCXVI.*

‘ In the reign of *Philip III.* Don *Pedro Fernandez de Castro*, count of *Lemos*, and vice-roy, having happily settled the state of public affairs, reformed the tribunals of justice by the choice of magistrates, and the equity of laws, &c. to crown his noble actions, caused this college (which is of equal antiquity with the city itself and where *Ulysses* was once a pupil,) repaired by *Titus*, confirmed with larger endowments by *Frederic II.* and afterwards rebuilt by *Charles II.* of *Anjou* within the walls, but since almost totally demolished in the tumults during the reign of *Ferdinand* king of *Spain*, to be at his Catholic Majesty’s expense rebuilt in a magnificent manner, and according to the usage of the ancient philosophers, at a small distance from the bustle and amusements of the city, in the year of our redemption 1616.’

This inscription, of which *P. Orfo* the Jesuit was the author, has been criticised by *Lansena*, who severely exposes him for asserting that this college is of equal antiquity with the city, and that *Ulysses* was one of its members. *Whether Ulysses studied at Naples.*

The university of *Naples* appears from *Petrus de Vineis*, lib. iii. epist. and *Ricard. de S. Germano ad ann.* 1224. p. 984. to have been founded by the emperor *Frederick II.* whose patent was confirmed by pope *Innocent IV.* in the year 1254.

The church *della Santissima Trinità delle Monache* is adorned with several pieces of painting and sculpture, which are very well worth seeing. *Chiesa della Trinità.* Among the former are a great many pieces by *Giov. Berardino Siciliano*; the rest are by *Luigi Siciliano*, *St. Girolamo del Ribera*, and *Giovanni Caracciolo*, by some called *Battistello*. The tabernacle of the high altar is valued at sixty thousand *scudi*. *Rich tabernacle.* The nunnery to which this church belongs is very spacious and magnificent; and the nuns are under the care of the *Franciscans*.

L E T T E R LX.

Of the Antiquities and natural Curiosities near the City of
Naples towards *Puzzuolo*, *Baia*, *Cuma*, *Miseno*, &c.

S I R,

A Foreigner who is desirous of reaping instruction and advantage from his travels in *Italy*, should not neglect spending some days in visiting the country about *Puzzuolo*, *Cuma*, &c. In going from the suburbs of *Chiaja* to the *Grotta del Monte di Posilipo*, &c. on an eminence to the left, in a garden, at present in the possession of Don *Paolo Ruffo*, are to be seen the ruins of an ancient *Mausoleum*. It was originally built in the form of a pyramid; but the lower part, which is all that now remains of it, is not unlike a large oven*. The way to it is not to be found without a guide; and on the side towards the cave of *Pausilyppo* it is so narrow, and runs along such a high precipice, that it is something dangerous to persons subject to dizziness. This ancient ruin generally passes for the monument of the poet *Virgil*; but without any sufficient grounds for such a conjecture. In the wall within it are ten small niches or cavities, apparently designed for urns. According to *Alphonso de Heredia*, late bishop of *Ariano*, the marble urn, in which *Virgil's* ashes had been deposited, stood here on nine small marble pillars, of which, at present, there is not the least appearance; and what became of such a remarkable piece of antiquity is also a great mystery. Some pretend, that at the earnest solicitations of the inhabitants of *Mantua*, they were presented to that city; but others affirm, that the cardinal of *Mantua* found means to get them into his possession. The third opinion is, that the urn was transported to *Genoa*; but that the pillars were applied to some other use. This is certain, that at *Mantua*, where they pride themselves not a little on account of their city being the birth-place of that great poet†, they know nothing of the place of his burial. *Pietro di Steffano*,
in

* Of all the copper-plates which I have seen of it, there is not one which doth not make this monument much higher than it really is.

† Possibly no writer of antiquity has been so idolized as *Virgil*: even in the primitive times there were not wanting some divines, whose charity was so great as to make a Christian of him; and to this wild opinion they were so firmly attached, that they maintained the orator *Marcellianus* to have been converted to the Christian faith by reading *Virgil's*

in his account of the churches of *Naples* says, that in his time, which was no longer ago than the year 1560, both the urn and the pillars were in being, with this distich, then legible, near them :

*Mantua me genuit : Calabri rapuere : tenet nunc
Parthenope : cecini pascua, rura, duces.*

‘ I sung, flocks, tillage, heroes ; *Mantua* gave
‘ Me life, *Brundisium* death, *Naples* a grave.’ DRYDEN.

This inscription was set up again in 1684, by order of *Gieronimo di Alessandra* duke of *Pescolanciano*, to whom this garden then belonged. The *Mausoleum* is now overgrown with shrubs and bushes, among which are a few laurel-trees, supposed by the credulous to grow again, though often rooted up. At present the only inscription in the whole *Mausoleum* is the following :

*Quæ cineris tumulo hæc vestigia ? conditur olim
Ille hoc qui cecinit, pascua, rura, duces.*

‘ What traces now remain within this tomb,
‘ Where once repos’d that sacred bard, who sung
‘ Of swains, of tillage, and heroic deeds ?

That *Silius Italicus*, besides *Cicero’s Villa*, also purchased the land where *Virgil’s* monument stood, appears from the following pretty compliment of *Martial* :

*Silius hæc Magni celebrat monumenta Maronis,
Fugera facundi qui Ciceronis habet.
Hæredem dominumque sui tumulique larisque
Non alium mallet nec Maro, nec Cicero.*

gil’s fourth Eclogue. Later ages have even improved upon the matter, by casually dipping into his poems, and accounting the verse which first struck the eye to be no less than a divine declaration. But what follows is still more extraordinary, viz. that *Ignatius Loyola*, the founder of the order of *Jesuits*, by repeating the 165th verse of the fourth *Æneid*, is said to have put the devil to flight. [As the verse mentioned here is quite foreign to the purpose, I imagine there is an error of the press in the *German* original ; probably the author means some part of the sixth *Æneid*, or perhaps the following verse :

Non fugis hinc præceps, dum præcipitare potestas ?
Æneid. iv. v. 565.]

- ‘ *Silius* inherits tuneful *Maro*’s tomb,
- ‘ And *Tully*’s *Villa* whose mellifluous tongue
- ‘ Dropt nectar ; but their gentle shades are pleas’d,
- ‘ As dubious where to find a worthier heir.’

At *Sorrento* not far from mount *Vesuvio* are shewn some laurel-trees growing spontaneously out of the ruins of the house in which *Torquato Tasso* is said to have been born ; as if nature itself was disposed to crown the birth-place of such a poet, and to decide the hot contests betwixt *Pergamo*, *Naples*, *Salerno*, and *Sorrento* (each of which laid claim to *Tasso*) in favour of the last. It is most adviseable for a traveller instead of taking *Virgil*’s tomb in his way to *Puzzuolo* to visit it at the same time with the church of *S. Maria del Parto*, and the other curiosities of the suburb of *Chiaja*.

La Scuola di
Virgilio.

In going by water from *Naples* to *Puzzuolo*, not far from *Cape Pausilypo* one passes by a dome or cupola hewn out of the rock, supposed to be the remains of a temple of *Venus*, tho’ vulgarly, but for what reason I know not, called *la Scuola di Virgilio*, or *Virgil*’s school.

Mountain of
Pausilypo.

Formerly in going from *Naples* to *Puzzuolo* it was necessary to cross mount *Pausilypo* (which on account of its delightful appearance is said to have derived its name ἀπο της παυσεως της λυπης,) but at present that trouble is spared, a broad subterraneous road being cut through the mountain. This passage is conducted for the most part through large rocks, and sometimes through *strata* of sand. It is at both ends betwixt ninety and a hundred feet high in order to throw in more light. Towards the middle where the top is lower, two large vent-holes for light and air are made through the roof of this grotto : however, the light is not sufficient, and travellers are extremely incommoded with dust in this subterraneous passage. The bottom of it, which in the time of *Don Pedro de Toledo*, viceroy under *Charles V.* was paved with broad stones like the streets of *Naples*, is cleaned several times in a year, and then it is pretty free from dust ; but as it is a road extremely frequented, this convenience is of no long duration. The breadth is betwixt eighteen and twenty feet, so that there is sufficient room for two carriages to avoid each other : and to prevent any inconveniency on this head, it is usual in the dark places to call out to any person coming the contrary way, to know on which side they intend to keep. When they answer *alla Montagna* it signifies the *Naples* side, which to those coming from the city, is on the right hand ; and *alla Marina* denotes the left-hand side.

The length of this subterraneous passage is about three hundred and forty-four *Canne*, which is something more than half an *Italian* mile.
On

On the left hand, near the middle of it is an oratory hewn out of the rock, with a lamp continually burning in it. This grotto is by the vulgar supposed to have been made by magic, and that *Virgil** was the forcerer who wrought it. The *Neapolitan* writers, after *Strabo*, affirm it to be the work of one *Cocceius*, of whom they can give no further account†. The next who mentions it after *Strabo* is *Seneca*, who in his fifty-seventh letter makes a lamentable complaint of the darkness, dust, &c. Possibly the cutting of a road through the mountain was at first not thought of; but the great quantities of stone being fetched out of it for the buildings in *Naples* and *Puzzuolo* might occasion such a deep excavation on both sides, that at last for the conveniency of travelling, the government employed workmen to pull down and clear away the intermediate space; besides, it is not to be thought that the way at first was in such a good condition as it is at present. *Seneca* in the above-mentioned place says, *Nil illo carcere longius, nihil illis faucibus obscurius*; i. e. ‘This dungeon is of an intolerable length and extremely dark.’ From whence it may be inferred, that the apertures through which, in *Strabo*’s time, the light entered at the sides, were soon after stopped up, either by earthquakes or want of proper care.

The *Neapolitan* historians agree, that king *Alphonso* I. of the *Aragon* family, caused this passage to be considerably widened; and *Don Pedro de Toledo* vice-roy under the emperor *Charles* V. is known to have given orders for levelling and paving of the ground, as likewise the enlarging of two vent-holes which had been at first bored through by order of *Alphonso* I. That it was entirely wrought by art is unquestionable from the marks it bears of chizels and other tools used by stone-cutters. The earthquakes which have made such havoc among the numerous remains of antiquity in these parts, have hitherto spared this useful work. About fifty paces before you come to the entrance of this cavern in the road from *Naples*, the vice-roy *Don Pedro Antonio d’Aragona*, after the physicians *Vincenzo Erisconio* and *Sebastiano Bartoli* had, by his order, examined the warm baths of *Puzzuolo*, and the proper repairs had been made there at

* I heartily pity poor *Virgil*, who, without any fault of his, is thus classed among magicians. The poet, ’tis true, gives a description of the *Cumean Grotto*; but this the learned populace apply to the grotto of *Pausilypo*; and since *Virgil* has so particularly described an ancient sybil or prophetess, they conclude of course that he must have been a wizard.

† *Strabo*, after finishing his concatenation of fables, at length comes to acknowledge the singularities of this place. *Goegr. lib. v. p. 375. Omnia ista fabulas esse liquido adparuit, quum quidem Coccejus, qui cuniculum istum duxit, & alium à Puteolis ad Neapolin supra Bajæ tendentem ferè sequutus sit fabulam istam de Cimмериis modò relatam*, i. e. ‘All these things plainly appear to be no more than fables. *Cocceius* himself the maker of this subterraneous passage, and of another in *Puzzuolo* towards *Naples*, by the way of *Bajæ* folowed that fable just now related of the *Cimmerians*.’

the charge of nine thousand *scudi*, caused an inscription on marble to be set up for the information of posterity, concerning the right method of using those baths, &c. It begins in the following manner :

*Inscription
touching the
warm baths
in Puzzuolo.*

*Quisquis es, vel indigena, vel advena, vel convena,
Ne insolitus prætereundo horribile hoc antrum
In Phlegræis Campaniæ campis naturæ obrigescas portentis,
Vel humanæ temeritatis obstupefcas prodigiis;
Siste gradum, lege, nam stupori & admirationi assuesces
Neapolitanæ, Puteolanæ ac Bajanæ telluris balnea
Ad omnes ferè morbos profligandos experta,
Apud omnes olim gentes, apud omnes ætates, celeberrima,
Hominum incuriâ, Medicorum invidiâ, temporum injuriâ
Incendiorum eruptione, confusa, dispersa, diruta
Obrutaque hætenus adeo steterè,
Ut vix unius aut alterius dubia & incerta
Supereffent vestigia,
Nunc Carolo II. regnante
Petri Antonii Aragonii Regni Proregis
Providentia, Charitas, Vigilantia, Industria
Investigavit, distinxit, reparavit, restituit.
Siste adhuc paulisper,
Et substrati lapidi. in literas intuerè,
Balneorum enim nomina, loca ac virtutes habebis,
Ac lætior abibis.*

P. P. A. D. M. DC. LXIIX.

‘ Whoe’er thou art, a native, foreigner, or sojourner, that in passing
‘ by this dreadful cave, thou mayst not be struck with terror at the
‘ prodigies of nature in the *Phlegrean* fields of *Campania*, nor with asto-
‘ nishment at the wonders of human temerity, stop and read ; then well
‘ mayst thou admire that the baths of *Naples*, *Puzzuolo* and *Bajæ* of such
‘ approved efficacy against almost all distempers, and so famous in all
‘ nations and all ages should by the negligence of the people, the malice
‘ of the physicians, the injury of time, and the rage of fiery erup-
‘ tions have been ruined and lain in such confusion, that scarce any traces
‘ of them remained : but now in the happy reign of *Charles II.* and by the
‘ wisdom, benevolence, vigilance and activity of *Pedro Antonio* of *Aragon*,
‘ vice-roy of *Naples*, they have been cleared from a heap of ruins, cleansed,
‘ repaired and restored to their former state. Stay a little longer and cast
‘ thine eye upon the inscription placed underneath. It is worth thy while,
‘ as thou wilt find the names, the situation, and medical virtues of the
‘ several baths. 1668,’ &c.

At

At coming out of the grotto of *Paufilypo*, you turn off on the right hand into a very pleasant road, which running betwixt five vine-yards, leads to the *Lago d'Agnano*, which is almost a perfect circle about an ^{Lago d'Ag-} *Italian* mile in circumference. At high water in some parts of it is ^{nano.} seen a strong ebullition : on approaching near it one is indeed sensible of the motion of the water, which possibly proceeds from the violent ascent of the effluvia, which do not, however, convey any heat. The tenches and eels in this lake in winter are of a very good flavour ; whereas in summer they are not eatable, which I impute in some measure to the great quantities of flax and hemp which are brought thither from all the neighbouring parts to be mellowed.

Every waggon-load of flax that is laid in this lake pays six *carlini* *, which duty annually amounts to two thousand five hundred *scudi*, neat produce, three fourths of which the *Jesuits* are entitled to, and the rest goes to some private persons.

Near this lake stand *i Sudatorii di S. Germano* or sudatories of St. Ger- ^{Sudatories of} *mano*, which consist of several apartments built with stone, where the heat ^{St. Germano.} and sulphureous vapours issuing from the earth soon cause a profuse sweat ; in some places the wall is too hot for the hand to bear it, and yet the heat is supportable in the hottest room, especially if you stoop towards the ground : the same observation is made on the baths of *Tritoli*. The patients are put in rooms of different degrees of heat, according to the nature of their complaint ; and in the sudatories of St. *Germano* they never stay above a quarter of an hour at a time : they are said to be very efficacious in the gout, debilities, inward hurts, &c.

Within a hundred paces of these salubrious sudatories is a small natu- ^{Grotto del} *ral* cavity, known by the name of *Grotta del Cane* or *Dog's Grotto*, that ^{Cane.} animal being generally chosen for the proof of the surprising effect of the vapour in this cavity. It is about twelve feet in length, five broad, and six high, and stands within twenty paces of the lake *d'Agnano*. The vapour which rises in it is condensed on the roof and sides into very clear drops ; unless as this phenomenon is not constant, they rather proceed from the rain water collected on the little eminence over it, and soaking thro' the pores of the earth. This grotto is left always open, for there is no door nor inclosure to shut it up. In the way to the *Lago d'Agnano* there is a cottage where lives a man who makes it his business to keep dogs, in order to shew strangers the surprising effects of this grotto, and is generally rewarded with five or six *Carlini* †. The dogs, when they find that they are to undergo this experiment, become untractable and use their utmost efforts to make their escape.

* Two shillings.

† Two shillings.

The owner of the dog going into this cavern holds its nose forcibly to the ground, when after a minute and a half, or two minutes, the creature falls into violent convulsions, and in about two minutes longer becomes quite motionless, as if he was dead. The man, during the operation is almost on his knees; but throws his head back as far as possible, that the vapours in their ascent may not affect him. The dog having lain two or three minutes in all appearance dead, is thrown into a lake hard by, where within half a minute some signs of life are perceived in him. For a minute after he seems to be dizzy, and reels from side to side, when on a sudden he presently recovers and leaps upon his master with the greatest joy and fondness. But if the dog or any other animal be left too long in the cave, it dies irrecoverably, so that the immersion in the lake has no manner of effect on it. It is observable, that the space during which animals may remain in the cavity without the total loss of life, is not the same in all species, and must not exceed the duration of the convulsions before they become motionless and apparently dead. A viper the first time bears the vapour from six to nine minutes before it becomes motionless; but after recovering itself in the lake, it seems to have fortified itself with fresh vigour and laid up a provision of air. Accordingly it appears larger and inflated, and will undergo a much longer trial, even sometimes an hour and a quarter before it dies irrecoverably. It is also the same with regard to frogs; and indeed the air-pump experiments shew, that the oftener an animal is rendered motionless by the rarefaction of the air, and afterwards released to the free enjoyment of that element; the longer it will bear the want of a denser air, and as it were become accustomed to that rarified air which at first was near proving fatal to it in a short time.

*Experiment
made with an
ass.*

Charles VIII. king of *France*, when he made himself master of the kingdom of *Naples*, visiting the curiosities of this place, ordered a trial of the *Grotta del Cane* to be made with an ass; but it expired within a very short time. *Don Pedro de Toledo* vice-roy of *Naples* made an experiment with two slaves under sentence of death, who also were soon overcome by the noxious vapour. *M. Villamont* in his travels, published in the year 1609, relates, that about fifteen or twenty years before, a *French* gentleman *de' Tournon* by name, having stooped only to take up a small stone in the grotto, instantly fell down senseless; and that on being brought to the water, he in some measure came to himself, but soon after expired.

Properly speaking, it is not the water, or any particular virtue of the *Lago d' Agnano* which recovers these dogs, but the fresh air; in which alone, tho' much slower, they are found to come to themselves. The effect of the water here is similar to that on a person in a swoon; it in-

vigorating

vigorating the respiration of the animal, the total suppression of which would otherwise be inevitably followed by death. It is the opinion of some that the earth in the grotto emits *arsenical effluvia*, and that it is this which so quickly destroys the animals: but were it so, no kind of water could be of any service against its effects. It is much more probable, that these exhalations, which float near the bottom of the grotto, without rising higher than ten inches, by their subtilty * gradually stop the play of the lungs, and consequently the circulation of the blood: and this is also confirmed by the dissection of a frog which died in this cave, not the least air being perceivable in his lungs. From the same reason, and for want of denser air; or on account of the stagnation of it, a burning torch immediately goes out, when lowered from the upper part of the grotto, within the distance of ten inches from the bottom: and it not only extinguishes the flame, but even the snuff likewise; and the smoke, being pressed by the gravity of the air above, is observed to make its way out at the mouth of the cave, not in a vertical but an horizontal direction, within ten inches of the bottom of the grotto. This rarefaction of the air likewise is the cause that a loaded musket placed near the bottom of the grotto will not go off, nor the gun-powder so much as flash: this is, however effected by a quantity of powder set on fire by means of a train laid on a board, part of which is immersed in the vapour, and part without it; for it will disperse the vapour at the bottom, and gradually expels it out of the grotto. Though the vapour hinders the powder in single grains from taking fire, yet it is not strong enough to obstruct the communication of the fire from the powder already kindled with that part of the train immersed in it. Now that the rarefaction of the air will produce such effects is evident from the experiments on the pneumatic engine; for a candle placed under the exhausted receiver immediately goes out, animals lose their respiration, and, without a re-admission of the air, their lives. That the sulphureous, unctuous, and hot effluvia, so copiously emitted from the adjacent *Sudatorii de S. Germano*, and the neighbouring country, contribute not a little to this, is a point not at all questioned by the inhabitants of those countries where wine is made. For, in autumn, when the cellars are full of new wine, the people who enter the vaults are not only so intoxicated by the effluvia, that they reel about as if they were drunk; but if they are not careful to withdraw on the first symptoms; fall down senseless, and lose their lives unless they are carried with all possible speed into the fresh air. The vapour in these wine-vaults will likewise extinguish a lighted candle, like that of the *Grotta del Cane*. Some years since I observed that a pistol

Effect of sulphureous vapours in wine-cellars.

* Or rather their viscous or glewy quality, as Mr. *Addison* observes; whose hypothesis seems to account for all the phænomena of the grotto better than the author's.

would not go off at the bottom of the deep mines at *Lauenstein*, in the electorate of *Brunswick-Lunenbourg*. To which may be added, that in spring and autumn, the weather (as the miners call it) that is, the air is so noxious, that the workmen, though very hardy and vigorous, find their heads dizzy and much disordered. Mr. *Addison* makes it a doubt, whether there are any sulphureous effluvia in the *Grotto del Cane*, not the least sulphureous smell being perceived on the hand, or any thing dipped on the vapour; but, with submission to that great man, this proves no more than that those effluvia are not in such abundance as to effect the smell as in warm baths, where the sulphur is violently forced up in steam from the water by the heat.

Account of the
Pyrmont
springs.

The *Pyrmont* water, the virtue of which chiefly consists in a subtile, acrid, sulphureous spirit, and a mineral unctiousness, is yet without any sulphureous smell, even when it is boiled; nor is the colour of silver, and other metals, which are turned yellow or black by sulphureous steams, altered by it. Now from both these circumstances one would be apt to conclude, that sulphur is no ingredient in these mineral waters, which yet has been demonstrated by numberless chymical experiments.

‘ Some drops of spirit of sulphur put into a solution of iron by vitriol
‘ or spirit of sulphur, and mixed with a great quantity of common spring
‘ water; or some of the above-mentioned spirits, and *Glauber’s* salts mixed
‘ with common water, will in smell and taste hardly be distinguishable
‘ from the real *Pyrmont* water *.’

The learned Dr. *Seipp*, physician to the prince of *Waldeck*, has observed, that the subtile sulphureous effluvia arising from the *Pyrmont* springs, sometimes bring on very strong vertigo’s, and dizziness in the heads of the waiters that attend them; and mostly when the water is drawn at the spring-head. It soon grows fatal to fishes and frogs. Ducks and young geese, when put into these springs, first become giddy, then very faint, and in a few minutes fall on their sides, and sink to the

* As the author’s recipe mentions no quantity, it is presumed the following method of imitating *Pyrmont* water, as it is delivered with more accuracy and precision, will not be unacceptable to the reader.

This medicinal water may be imitated very nicely by art in the following manner: Take a quart of the purest and lightest water; add to it thirty drops of a strong solution of iron made in spirit of salt, a drachm of oil of tartar *per deliquium*, and thirty drops of spirit of vitriol, or a little more or less, as is found necessary, not to let the alcali of the oil of tartar prevail too strongly, though it must prevail a little; shake all briskly together, and on tasting, it will be found extremely to resemble the true *Pyrmont* water.

The basis on which this is founded, is the analysis and trial of the true *Pyrmont* water, by which it is found to contain a subtile aqueous fluid, a volatile iron, and a predominant *alcali*, all joined together into one brisk pungent spirituous water. The artificial *Pyrmont* water thus made, if the proportions are carefully minded, will extremely resemble the natural, and will have the same effects, as a medicine. *Shaw’s Lectures*. See also Supplement to *Barrow’s Universal Dictionary of Arts and Sciences*.

bottom.

bottom. But this effect does not take place immediately, the ducks sometimes swimming about with great alacrity for near an hour, without any visible disorder. Possibly the effluvia are not at all times equally copious; or rise above the water only at certain times. These aquatic fowls being taken out when they begin to sink, are not long in recovering their former strength and activity*.

In a stone quarry, about eight hundred common paces from the above-mentioned *Pymont* springs, is a hole, which, by the following observations Dr. *Seipp* favoured me with in a letter, has no little analogy with the *Grotta del Cane*: ‘ If a barometer or thermometer be put into
‘ it, no alteration is observed in either. Lighted straw, candles, or even
‘ torches, are put out; but soon recover their flame, unless totally ex-
‘ tinguished, when drawn back into the open air. No fire-arms will go
‘ off, and any animals soon loses its respiration in it, and, if kept in a
‘ few minutes longer, dies irrecoverably. The time of the convulsions
‘ and deliquium of animals in these sulphureous effluvia varies according to
‘ the season of the year, the weather, and the time of the day. In
‘ windy, moist, cloudy, and rainy weather, the effect is scarce perceiv-
‘ able, as if the vapour retired into the earth; but in clear weather, in
‘ winter as well as summer, it ascends very high, and with extreme
‘ violence. The effect is most sensible in summer, and then in the
‘ mornings and evenings; but towards noon, when the sun approaches
‘ to the meridian, the vapour subsides. Gunpowder explodes in this hole
‘ or cave, when set on fire by a train without it; but frequent trials
‘ must be made before it succeeds; the exhalation being gradually dis-
‘ persed by the fire so often introduced into the cavity. Small birds, as
‘ robin-red-breasts, &c. often drop down dead only by flying into a
‘ hole near the entrance of the cavity, to look for dead flies, but-
‘ terflies, and worms: and to the frequent finding of dead birds about
‘ this cavity is owing the discovery of its quality†. When the evapora-
‘ tion is copious, fowls, ducks, and geese immersed in it seem motionless
‘ or dead in a few seconds. Quadrupeds hold out longer than the
‘ winged species, though the former seldom hold out above a minute,
‘ unless the animal be very large, or by the length of the neck can
‘ reach above the height to which the vapour ascends. An animal, when
‘ taken out of the cave, requires for its recovery sometimes five minutes
‘ or more; but if it be delayed too long, the creature, after violent
‘ convulsions, dies irrecoverably, as in an exhausted receiver. The air
‘ alone, without the aid of water, will gradually restore an animal to

* Dr. *Seipp*’s account of the *Pymont* waters.

† The like is seen in the springs of *Pymont*, so that in dry and still weather, a bird only by flying across them, immediately drops down dead; yet all the *Pymont* springs are cold.

' life ; but the recovery is considerably accelerated by pouring water on
 ' his head, in his mouth, or forcing it up his nostrils. The vapour in
 ' this cavity, in the year 1719, ascended to the height of a foot and a
 ' half or two feet above the ground : but since that time, the cave hav-
 ' ing been put in better order, and an arch built over it ; before sun-
 ' rise and after sun-set, and especially in a long drought, or before
 ' thunder, the vapour has been seen to ascend five or six feet from the
 ' bottom, and with a proportional strength ; so that upon going down
 ' only a few steps, the greatest caution is required to prevent a fatal sur-
 ' prize by the unexpected emission of these invisible effluvia. This is
 ' indeed an extraordinary case, the vapour generally keeping within a foot
 ' or two of the bottom. It sensibly discovers itself by a stimulative
 ' warmth, penetrating through the shoes, stockings, &c. of the person
 ' that approaches it. This heat, which is not unwholesome, in a few
 ' minutes is followed by a sweat, and a pungent stimulation in the
 ' nose, like that caused by horse-raddish ; but when it is growing
 ' too strong to be borne, it is only drawing back into the open air, and
 ' every troublesome sensation immediately ceases. Before an arch was built
 ' over the place, the vapour, especially on the south-side, was observed to
 ' ascend with a tremulous motion, and intermixed with coruscations ;
 ' but nothing of that kind is now perceivable. The subtilty of this va-
 ' pour is such, that it does not adhere to any thing, and not the least
 ' sulphureous smell remains in things which have been hung up for
 ' some time under the arch for trial. Oil of *Tartar per deliquium* un-
 ' dergoes no kind of change in it, whereas by the fume of lighted sul-
 ' phur, it usually degenerates into a neutral salt. Silver, or polished
 ' iron, contracts no kind of specks or tarnish. Whilst a person stands
 ' upright, he is not sensible of any smell ; but upon stooping towards
 ' the ground, a very pungent smell of sulphur fills the nose, mouth,
 ' and throat ; the eyes water, as at the smell of horse-raddish, onion,
 ' or leek ; some symptoms of a vertigo come on, and then it is high
 ' time to hasten into the open air.' The like sulphureous caverns are
 also shewn in many other places celebrated for mineral waters, especially
 at *Ems* and *Schwalbach*.

Grotta del
 Cane known
 in Pliny's
 time.

Probably *Pliny* points at the *Grotta del Cane*, when in *lib. ii. c. 93*.
 he observes, that about *Sinuessa* and *Putcoli*, *Spiracula vocant, alii Cha-
 roneas scrobes, mortiferum spiritum exhalantes* ; ' Those spiracles by some
 ' called *Charon's* ditches, exhaled a noxious deadly vapour.' *Seneca*,
Nat. Quæst. lib. vi. cap. 28. writes thus : *Quid, quod pluribus Italiæ locis
 per quædam foramina pestilens exhalatur vapor, quem non homini du-
 cere, non feræ tutum est? aves quoque si in illum inciderint, antequam
 cælo meliore leniatur, in ipso volatu cadunt, viventque corpora, & non aliter
 quam*

quam per vim elisæ fauces tument, &c. ‘Are there not in several places
 ‘ in *Italy* holes or chafms in the earth, exhaling a pestilential vapour, in
 ‘ which neither man nor beast can respire? The birds, if they happen
 ‘ to fly into it before it is tempered with a purer air, immediately drop
 ‘ down. Their bodies grow livid, and their throats swell, &c.’ But
 what *Rodiginus* asserts in *lib. xix. c. 12. viz.* That in these cavities, or
Charon’s ditches, which prove fatal to all other animals, such as are
 castrated are not in the least hurt, is a most gross fable.

About half an *Italian* mile from the *Lago d’Agnano*, in a circular ^{Royal enter-}
 valley six miles in circumference, is a delightful forest, and three small ^{tainment in the}
 lakes. This charming spot is called *Astruni*, and here the vice-roys ^{forest of Astru-}
 usually take the diversion of hunting. In the year 1452, king *Alphonso*
d’Aragon entertained the emperor *Frederick III.* (who came to *Naples* to
 receive his bride *Eleanora* on her landing from *Portugal*) with a very
 splendid hunting-match in this valley, on which occasion three thousand
 persons were feasted, and fountains ran with several sorts of wines. On
 an eminence near this forest is a tower, which yields a most charming
 prospect.

In returning from the *Lago d’Agnano*, on the left-hand, towards the
 sea-coast, one comes in sight of the island *Nisida*, rising above the sur- ^{Nisida.}
 face of the sea like a mountain, with a tower on its summit. *Sannaza-*
rius, in the twelfth Eclogue of his *Arcadia*, gives the following account
 of it:

Dimmi Nisida mia, così non sentano
Le rive tue giammai cruciata Dorida,
Nè Pausilippo in te venir consentano,
Non ti vidi io poc’ anzi herbosa e florida
Habitata da Lepri e da cunicoli?
Non ti veggo hor più ch’altra incolta, ed horrida
Non veggio i tuoi recessi, e i diverticoli
Tutti cangiati e freddi quegli scopuli
Dove temprava Amor suo’ ardenti scipoli.

‘ Say, *Nisida*, so may th’ enraged sea,
 ‘ And *Pausilippo’s* noxious vapours spare
 ‘ Thy naked shores; did I not, late, behold
 ‘ Thy hills with od’rous flow’rs and herbage crown’d,
 ‘ And every bush or brake inhabited
 ‘ By timid hares? But now, alas, how chang’d!
 ‘ No traces left of grove or sweet recess;
 ‘ But barren, cold, uncultivated rocks

Antiquities and Natural Curiosities

‘ Lash’d by the boist’rous ocean, now are seen,
 ‘ Where love attemper’d once his fiery shafts.’

Porto Pavone. In the south part of this island is a small harbour, called *Porto Pavone*, and on one of the gates is this distich :

*Navita siste ratem, temonem hic, velaque fige ;
 Meta laborum hæc est lata quies animo.*

‘ Here wearied mariners their sails unbend,
 ‘ And all their toils here meet the wish’d-for end.’

Lazaretto.

At present a *lazaretto* has been built upon a rock near this place ; this island being the place appointed for performing quarantine, on account of the salubrity of the air ; whereas its noxious air anciently grew into a proverb ; and *Lucan*, *lib. vi.* says of it :

- - - - *Tali spiramine Nefis
 Emittit Stygium nebulosis aëra faxis.*

‘ *Nefis*’ high rocks such *Stygian* air produce,
 ‘ And the blue breathing pestilence in mists diffuse.’ ADDISON.

Caprea.

A little farther from the sea, and three *Italian* miles from the extremity of the main land, lies the island of *Caprea*, sufficiently known by *Tiberius*’s infamous retreat thither :

- - - *Quem rupes Caprearum tetra latebit
 Incesto possessa seni?* CLAUD. de IV. Conf. Hon.

‘ Who has not heard of *Caprea*’s guilty shore,
 ‘ Polluted by the rank old emperor.’ ADDISON.

Quails here,
 from whence
 they come.

This island has its peculiar bishop, the greatest part of whose revenue arises from licences to hunt ; and especially to catch quails, turtle-doves, and other birds of passage, great numbers of which, in spring and autumn, resort to *Caprea*. These birds are generally supposed to come from *Africa* ; and, after having propagated their species, to return thither. That on their first arrival here, they are so lean, as to require to be fed a considerable time before they are fit for the table is certain ; but whether this be the consequence of a long voyage, and that they come from such a distant part as the coast of *Africa*, is much to be doubted ; especially as the

quail.

quail is neither strong nor light enough for flying so far, nor is he at all adapted for swimming: and it would be with great difficulty that such a bird, when its feathers are once thoroughly wet, could ever be able to raise itself on the wing again. At least it is pretty certain that the quails which in the spring appear in *England* in vast flights, and are extremely lean, have not crossed the seas, but passed the winter in the holes of cliffs on the sea-shore. I know that storks are said, at the approach of our winter, to repair to some distant country, where the climate is milder. I am also informed, that some years ago, in the dutchy of *Mecklenburg*, an old stork was shot, in the wing of which a piece of an arrow was stuck; from whence some inferred that it had been in a country where bows and arrows are commonly used: but even this does not prove that it had ever crossed the sea; especially as, according to what information I could get in *England*, no master of a ship ever pretended to have seen a stork at sea. I might here also add, that no stork was ever known to cross the narrow straits betwixt the coast of *France* and *England*, though their distance be so small, that, in clear weather, one coast is very plainly distinguished from the other. But that no storks are found in *England* is not so much to be attributed to any impossibility of their flying across the sea, as to some quality in the air and soil of that island; for the storks which some, out of curiosity, have transported from *Holland* to *England*, neither live long, nor propagate their species.

Winter-quarters of the stork.

Further on towards *Puzzuolo*, on the right-hand, lies *Monte Secco*, *Monte Secco*. which is here and there covered with small shrubs, and a kind of broom. The summit of this mountain, which is known to have been once in the form of a *cone*, is now sunk into an oval cavity, about a thousand feet in the shortest, and twelve hundred and forty-six in the longest diameter. This place *Strabo*, in his fifth book, calls *Forum Vulcani*, and it is at present known by the name of *Solfatara*, or rather *Solfarata*.

A person who is fond of seeing natural curiosities cannot but meet here with the highest entertainment, as without danger and much trouble he may behold *Vesuvio* in miniature. Though the *Solfatara* be upwards of two *German* miles distant from *Vesuvio*, it is unquestionable that both these *volcano's* have a communication with each other: for it is observed that the smoke, heat, and force of the subterraneous fire is less violent in the *Solfatara* when *Vesuvio* rages, and gives a free vent through its mouth to the sulphureous vapours that have been pent up in it; whereas, on the other hand, the heat, &c. in the former increases, when the latter is at rest. Several fissures, or chasms, that emit smoke, &c. are seen in this place, and their vehemence increases, the more these fissures are widened; so that at last a man cannot approach them on account of the heat. A sword, or any other piece of iron, being held

Solfarata, Vesuvio in miniature.

held over one of these holes or spiracles, a sweetish kind of condensed steam drops from it ; but a sheet of paper fastened to a stick, so as not to be blown away by the air issuing from the aperture and held over it, receives not the least moisture ; nor is it damaged by the heat, but becomes very dry and stiff. The stones which lie about these apertures seem to be in continual motion. And upon throwing a handful of small pebbles into these holes they are ejected to the height of about twelve feet, and sometimes thrown obliquely on the sides, as more ponderous masses are from *Vesuvio*. In some places the sand, by the force of the effluvia, springs up and down near the vent-holes, like the sparkling of *Champagne* or *Cyder*.

Sal Ammo-
niacum.

The stones that lie near these apertures are often incrusted with a yellow substance (not unlike the yolk of an egg boiled hard) with a white efflorescence upon it, which passes for *Sal Ammoniacum* ; but whether it has the same property with that brought from *Egypt*, which is made of foot, sea-salt, and urine of horses, mules or camels, I am, as yet, not certain *.

The surface and soil of the *Solfatara* are of a whitish colour, as are the stones also, which are very soft and impregnated with *Sulphur vivum*, and when first dug up they are quite hot ; they retain their softness when exposed to the air.

When I visited *Solfatara*, some workmen were employed upon a vein or *stratum* of a greyish kind of ashes, several feet in thickness : these ashes, among which lay several whitish sulphur-stones, were exactly like those on mount *Vesuvio*, which, in the extraordinary eruptions of that *Vulcano*, have been known to cover the whole city of *Naples* five or six inches deep. This *Solfatara* ash was at first moist and cohesive ; but the magnet had no power on it, which was possibly owing to a mixture of sulphureous particles.

Vitriol.

Besides sulphur, vitriol is also made here, of a sapphire colour, and esteemed better than that of *Rome* ; and likewise alum to the greatest perfection. The large leaden kettles used in this operation are not heated by any fire of wood or coals, but only by the natural heat of holes in the ground over which they are placed. This district produces also a good

* In *Egypt*, for want of wood, a great part of their fuel is the dung of animals mixt with straw, and dried ; and the foot thereof, with the addition of sea-salt, is the principal ingredient in the *Egyptian Sal Ammoniacum*. This branch of commerce is chiefly carried on with *Venice*, where it is refined, and cast like sugar in large conical loaves. In its outward appearance it has very little affinity with the *Sal Ammoniacum* of *Solfatara*. Mr. *Geoffroy* at *Paris* makes his *Sal Armoniac* of human urine mixt with sea-salt, which is not at all inferior to that of the *Levant*. He also makes it of bone, horn, blood, &c. The *English Salts*, as they are called, are nothing but the volatile salt of the *Sal Ammoniacum* brought from the *Levant*.

plaster ;

plaster; and of the earth itself are made cups and other vessels, which in several distempers are reckoned to be very wholesome for sick people to drink out of. The produce of the *Solfatara* is yearly farmed at seven or eight hundred *scudi* or crowns. The greatest part of it belongs to the hospital of the *Annunciata* at *Naples*, and the remainder to the bishop of *Puzzuolo*. The steam or vapour issuing from these apertures of the *Solfatara* is said to be serviceable in a great many disorders. The soil hereabouts is so light and hollow that it is dangerous to use a horse in this excursion. Upon a spot betwixt the place where the sulphur-stones are dug and the alum-huts, I caused a hole to be dug to the depth of a foot and a half, and a stone of about fifteen or twenty pounds weight to be thrown into it. This was immediately attended with a rumbling noise under ground, like the explosion of cannon at a distance; and from the continuance of the noise and reverberations, it might easily be inferred, that it passed through a great number of caverns. It is not seldom that the effluvia of the *Solfatara* reach as far as *Naples* to the great prejudice of marble and silver utensils. The ancients, misled by the fables of their poets, held that some rebellious giants were thrown into the abyss under the *Solfatara*, and that the fumes issuing from the earth are caused by their eructations. The historian *Dio* himself (*lib. lxvi.*) says, that these giants appeared in great numbers both by day and night, which was a presage of some terrible eruption of *Vesuvio*. Even the light of Christianity has not expelled these chimera's; only the giants are turned into spirits or ghosts, said often to appear in these parts making most dismal lamentations. These ridiculous stories are now current in both city and country; for the vulgar believe, that those apertures are spiracles, if not of hell, at least of purgatory; and these idle notions are carefully promoted by a *Capuchin* Capuchin convent and church. convent in the neighbourhood, the people being thereby rendered more tractable. The church of this convent is built on the place where *St. Januarius* is said to have been beheaded.

There is always a great heat felt in this church, which is principally Bust of St. Januarius. emitted from some holes near the high altar. A good marble busto representing *St. Januarius* is to be seen here, which is said to be done by a pagan artist, only from the bare description given of the saint by those devout matrons who gathered up his blood; and this busto serves for an original to all painters and sculptors in making the statues and portraits of *St. Januarius*. In the year 1697, cardinal *Giacomo Cantelmi* decorated the high altar with a beautiful *basso-relievo* of the martyrdom of that saint.

A great quantity of salt-petre is to be seen on the walls of the vestry. Salt-petre. That the monks may be provided with cool and wholesome water, their reservoir stands upon a pillar, inclosed within a wall, out of the reach of the warm and sulphureous exhalations; which are farther guarded against

against by a cavity underneath the cistern, lined with stone and filled with water, which intercepts the warm vapours as they arise. The garden belonging to this convent is planted with beautiful hedges of myrtle; there is likewise shewn in it the entrance of a cave, which is said to reach from *Puzzuolo* to the *Lago d'Agnano*.

Il Coliseo.

Near this church of St. *Januarius* is an amphitheatre, commonly called *il Coliseo*, and said to have stood formerly within the city of *Puzzuolo*, but is now near an *Italian* mile from it. This is a proof of the great decay of this town from its former extent and splendor. This amphitheatre is built with brick; the figure of it is oval, being a hundred and seventy-two feet in its longest, and eighty-eight feet in its shortest diameter. It has suffered very much from earthquakes; however, the two lowest galleries are still in pretty good condition. Here, it is said, St. *Januarius* and his companions were thrown to be devoured by wild beasts; but the latter were, it seems, not wanting in respect due to such holy personages, and never offered to lay a paw on them. At the entrance of St. *Januarius's* prison, now converted into a chapel, is an inscription, signifying that it was consecrated by the bishop of *Pozzuolo* in 1689, and promising an indulgence of forty days to those who devoutly visit that sacred spot in this amphitheatre.

St. Januarius's prison.

St. James's church.

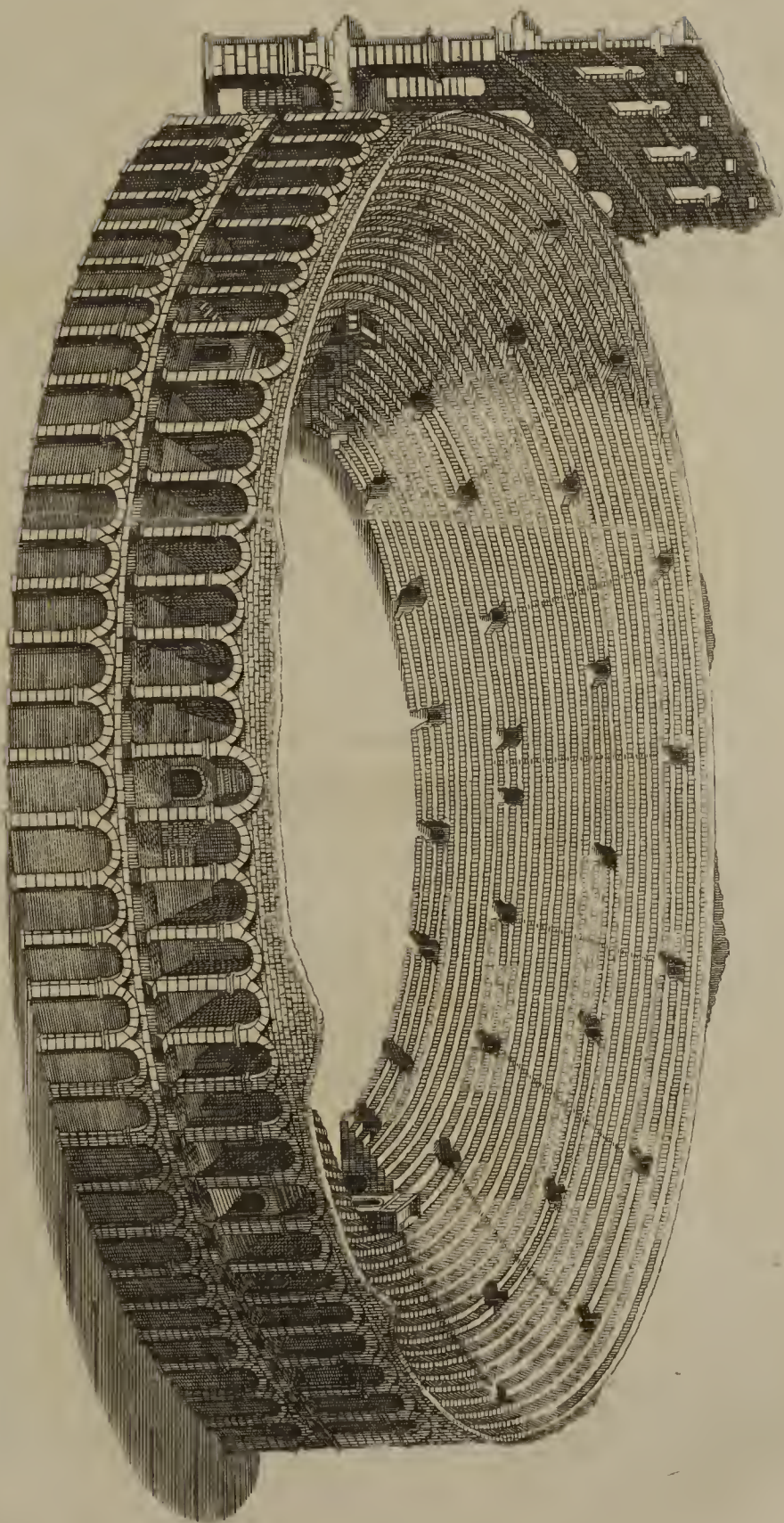
Close by the *Coliseo* is a church dedicated to St. *James*, in which, according to *Sarnelli*, the following ancient inscription on marble was dug up:

Ancient inscription.

Pro Salute
Imp. Cæsaris Titi Aelii
Hadriani Antonini Aug. Pii PP. &
M. Aelii Aurelii Cæsaris N.
Genio Coloniæ Puteolanorum
Chrysanthus Aug. Disp. a frumento
Puteolis & Ostis
L. D. Decurionum permissu:
†
Felicitati perpetuæ temporis
D. N. Valentiniani
Victoris ac Triumphatoris
Semper Aug.
Avianus Valentinianus
V. C. Consul Campaniæ
Devotus Numini
Majestatique ejus:

Within

The Amphitheatre of Verona



Within a small distance of the amphitheatre are a great number of subterraneous vaults running into each other which are commonly called a labyrinth; but by the learned supposed to have been a reservoir to serve the city of *Puzzuolo* with water. To every one of these apartments there are four doors, which makes the place extremely intricate; and did not the almost total ruin of these subterraneous vaults obstruct the way, a person who would venture into them without a guide, would be in danger of losing himself among so many turnings and windings.

A little further, towards *Puzzuolo* is an arched vault, which likewise seems to have been a reservoir; it is supported by eleven pillars which are incrustated with tartar, and at present is a wine cellar. About this spot a great many ancient tombs have been discovered, and likewise the remains of some pagan temples, supposed to have been dedicated to *Diana* and *Nep-tune*; but antiquarians are not agreed about it.

Puzzuolo is eight *Italian* miles distant from *Naples*, and takes its *Latin* name *Puteoli*, either from a sulphureous stench, or from the great number of *putei* or holes which are made here on account of the sulphur works, and by digging for sand, which in ancient times was found very serviceable for building, especially under water*. This city stands on an acclivity, and the great quantity of beautiful stones and gems cast up by the sea is a sufficient proof of its former splendor and magnificence. The greatest part indeed of these stones are of a blue or red cast, with several pieces of *Verde-antico*, porphyry, &c. and seem to have been used in mosaic work; there are frequently found among them agat, cornelian, amethyst, jasper, onyx, beryl, *lapis-lazuli*, &c. and many of them cameos's or intaglio's. But whether antiquarians may with sufficient reason conclude from hence, that in the time of the ancient *Romans* a great number of goldsmiths and jewellers resided here, I will not take upon me to determine. This however is certain, that *Cicero* in his epistle to *Atticus*, lib. v. ep. 2. makes mention of the *Emporium Puteolanorum*. This city has been very much damaged by the ravages of war, inundations and earthquakes; particularly from an earthquake in 1538, as appears from an inscription over the garden gate belonging to the palace of *Toledo*.

* *Senec. Nat. Quest lib. iii. c. 20. Plin. lib. xxxv. c. 13. Quis enim satis miretur, pessimam ejus (terræ) partem ideoque pulverem appellatum in Puteolanis, collibus opponi maris fluctibus, mer-sumque protinus fieri lapidem inexpugnabilem undis, & fortiolem quotidie, utique si Cumano misceatur cemento; i. e. 'who can sufficiently admire, that the worst part of the soil in the ' mountains of Puteoli, which is therefore called dust or sand, should be made into a bul-' ' wark against the sea; and when sunk under water should soon become a stone, impreg-' ' nable by the waves, and every day grow stronger; especially if it be mixed with Cu-' ' mean cement. Commonly this red sand is called Pozzuolano, and is also found in other ' places.'*

Petrus Toletus Marchio Villæ Franciæ, Caroli V. Imper. in Regno Neap. Vicarius, ut Puteolanos ob recentem agri conflagrationem palantes ad pristinas sedes revocaret, hortos, portus, & fontes marmoreos ex spoliis, quæ Garfia filius, partâ victoriâ Africanâ, reportaverat, otio genioque dicavit; ac, antiquorum restaurato purgatoque ductu, aquas sitientibus civibus suâ impensâ restituit. Anno a partu Virginis M.D. XL.

‘ Don Pedro di Toledo, marquis of Villa Franca, vice-roy of Naples
 ‘ under the emperor Charles V. that he might restore to their former
 ‘ settlement, the inhabitants of Puzzuolo dispersed by the late conflagration of their country, dedicated to ease and pleasure the gardens,
 ‘ and havens of this city, together with the marble fountains, and the
 ‘ spoils of his son Garfia’s victory in Africa *; and having repaired and
 ‘ cleansed the ancient aqueducts at his own expence, restored water to
 ‘ the distressed inhabitants. 1540.’

In the piazza di Don Pedro di Toledo is the following inscription on marble relating to the Puzzuolo baths :

*Carolo II. Austriaco Regnante,
 Providentiâ
 Petri Antonii Aragonii Proregis,
 Neapoli
 Egenis hospitio,
 Naufragis portu,
 Hic
 Infirmis, restitutis thermis,
 Subvenit :
 Sic
 Una pietas
 Triplici flagello triumphat.
 Salubritatem sitientes,
 Ad has aquas trans Puteolos manantes accurrite,
 Quarum virtutes in substrato lapide contractè,
 In volumine Thermologiæ Aragoniæ,
 A Sebastiano Bartolo elucubrato,
 Et Neapoli impresso Ann. Dom. M. DC. LXIIX.
 Pleniùs leguntur.*

* These words particularly allude to a small pillar with an Arabic inscription which D. Garfia brought out of Egypt and set up in the garden belonging to the Toledo palace.

‘ In the reign of *Charles II.* of *Austria*, the bounty of *Pedro Antonio* of *Aragon*, vice-roy, provided an hospital for the poor, and a port for the shipwrecked of *Naples*; and here, by repairing the baths, relieved the sick; thus the stream of his benevolence flows in three branches to relieve the necessities of the inhabitants. Ye who thirst after health repair quickly to these waters that flow through *Puzzuolo*, the virtues of which, briefly exhibited in the stone underneath, may be read at large in the *Thermologia Arragonia* of *Sebastiano Bartoli*, printed at *Naples* in 1668.’

In this square is also a fountain adorned with a fine statue of *St. Januarius*, and an ancient *Roman* statue which was dug up without the city, behind the garden of the above-mentioned palace of *Toledo* in 1704. The last piece stands on a pedestal of five *palmi* and is nine *palmi* high; it is of fine marble and represents a *Roman* nobleman in a *Toga*. The following ancient inscription is to be seen under it:

*Mavortii**Inscription.*

Q. Flavio Mæcio Egnatio Lolliano C. V. Q. K. Prætori Urbano, Auguri Publico Populi Romani Quiritium Cons. Albei Tiberis & Cloacarum, Cons. Operum Public. Cons. Aquarum, Cons. Camp. Comiti Flaviali *, Comiti Orientis, Comiti primi ordinis & Proconsoli Provinciæ Africæ, collectus Decatressemum Patrono dignissimo posuerunt.

A few days after this statue had been dug up in this piazza or area, was found another, representing a young man in a *Roman Toga*; it is only five *palmi* in height without the pedestal, on which is the following inscription:

Mavortii jun.

Q. Flavio Mæcio Cornelio
Egnatio Severo Lolliano
C. P. Q. K.
Decatrenses Clientes ejus
Patrono Præstantissimo
Posuerunt.

According to *Parrini*, several urns and old coins were likewise discovered near this piece of antiquity.

Near the house of *Signior Migliarese* in the above-mentioned *Piazza Monument of the emperor* *di Toledo*, was dug up in 1693, a pedestal of white marble, seven *palmi* *Tiberius.*

* *Puzzuolo* was from its restorer also called *Colonia Flavia Vespasiana*.

in breadth, and five and a half high. Upon it are fourteen figures in *basso-relievo*, which, according to the opinion of some learned men, represent so many cities in *Asia Minor*, to which the emperor *Tiberius*, as we are told by *Suetonius*, in the forty-eighth chapter of his life, sent very liberal supplies, when they were demolished by an earthquake. Under some of the figures are still legible the names *Philadelphia*, *Tmolus*, *Cyme*, *Hierocæsarea*, *Mostene*, *Ephesus*, *Myrina*, *Cibyra*, and *Temnos*; the others must have been *Ægæ*, *Cumæ*, *Apollonia*, and *Hircania*. *Eusebius*, in his *Chronicon*, speaks of thirteen cities that were destroyed, and specifies the names of them, but very erroneously. *Tacitus*, *Ann.* ii. c. 47. *Pliny*, *lib.* ii. c. 84. and *Seneca*, *Nat. Quæst. lib.* vi. c. 1. mention only twelve. *Orosius*, and after him *Cæsar Baronius*, fix the time of this calamity at our Saviour's crucifixion. But the twelve cities were destroyed in the night, and according to *Tacitus*, in the third year of the emperor *Tiberius*'s reign, which was about fourteen years after the death of our Saviour. Upon one side of the pedestal is the following inscription between two of the figures mentioned above :

*Ti. Cæsari Divi
Augusti F. Divi
Julii N. Augusto
Pontif. Maximo Cos. IIII.
Imp. V̄III. Trib. potestat. XXXII.
Augustales
Respublica
Restituit.*

Probably the statue of *Tiberius*, that stood on this pedestal, lies under or near signior *Migliarese*'s house. The discovery of these remains of antiquity was made by digging a cistern for keeping oil. *Gronovius* and *Fabretti* have communicated their explanations of this *basso-relievo*, &c. to the learned world; the former, in a particular treatise printed at *Leyden*, and the latter in his collection of inscriptions.

A little way from the cathedral in the wall of a house occupied by one *Calzola*, there are four monumental inscriptions of *Turks* or *Saracens* cut on marble in *Arabic* characters. The first died in the year of Christ 1079, the second in 1181, the third in 1182, and the fourth in 1285. According to the learned *Benedictine*, *Montfaucon*, these prolix inscriptions contain, besides particulars of the persons to whose memory they are erected, many sentences out of the *Alcoran*, concerning death and a future state.

*Sepulchral inscriptions of
Turks.*

The cathedral of *Puzzuolo* is built with large blocks of marble, and *Cathedral* was converted from a pagan temple into a Christian church. Over the frontispiece is the following ancient inscription :

Calphurnius L. F. Templum Augusto cum ornamentis.

It is now dedicated to St. *Proculus* and St. *Januarius*, whose statues of *Statue of St. Januarius* marble stand in the middle of the church, with inscriptions. Under the statue of St. *Januarius* is the following :

*Urbis Liberatori Patronoque amantissimo
Divo Januario,
Qui, postquam in eodem sui Martyrii loco
Dicatum sibi Templum fuit,
Publici memor obsequii,
Suos Puteolos a sepulchralibus flammis
Assiduisque telluris motibus
Ardente adhuc Vesuvio M. DC. XXXI.
Servavit immunes ;
Noluit enim, tremere solim suo firmatum sanguine ;
Noluit flagraret Hospitium sui triumphi laureâ decoratum.
Grati animi ergo
Hoc in sua Cathed. monimentum erexit
Idem D. Fr. Martinus de Leon & Cardenas,
Summi Pontificis Assistens,
Atque Catholicæ Majestatis a latere status Consiliarius,
Secundâ huius instauratione Basilicæ
Idibus Octobris MDCXLVII.*

‘ To the deliverer of the city, and its most propitious patron, St. *Januarius*, who, after a church had been dedicated to him on the very spot where he was martyred, in regard of that public mark of veneration, preserved his *Puzzuolo* from destructive flames and earthquakes during the dreadful inflammation of *Vesuvio* in 1631, being unwilling that the ground, which was rendered firm and stable by his blood, should tremble ; or that a place decorated with the laurels of his triumph over death should be consumed with fire. Dr. *Fr. Martini de Leon* and *Cardenas*, &c. in gratitude for the saint’s protection, erected this monument the 15th of *October*, 1647, &c.’

At the entrance of the church, on the left-hand, is a beautiful altar of inlaid work, with a very costly tabernacle, in which *lapis lazuli* has not

not been spared. On the high altar the beheading of St. *Januarius* is extremely well painted: *Puzzuolo*, antiently *Puteoli*, values itself as having been honoured with the first Christian community in *Italy*; St. Paul *, in his journey to *Rome*, having found brethren there.

Harbour of
fourteen pi-
lasters in the
sea.

The harbour of *Puzzuolo* is very commodious, and is formed by fourteen piers, or pilasters, rising above the surface of the water, which were anciently joined together by arches. The nearest pilaster on the *Puzzuolo* side consists of large blocks of that sort of stone called *piperno*, but faced with brick-work; and the interstices are filled up with a very hard mortar or cement, which is, undoubtedly, mixed up with *Puzzuolano*, or the *Puzzolo* sand. On the sides of these pilasters are vast stones, with holes in them, for fastening ships, &c. The force of the waves is very much broken against these piers; and many judge them better for securing a harbour than a continuous mole, as in the former the accumulation of sand is not to be apprehended, the waves washing it back again through the intervals between the pilasters. From the ruinous arch-work some have been induced to look upon these pilasters as the remains of a bridge; and the common people usually call it *il ponte di Caligola*, as if it were the ruins of the bridge built by that emperor from *Puzzuolo* to *Bajæ*. This error, which *Burnet* has given into, *Suetonius* (*in vit. Calig. c. 19.*) very plainly refutes; where he says, that what *Caligula* built was no more than a bridge of boats covered with earth, and reaching from *Bajæ* to the *Puzzuolo* mole; so that the piers in the sea before *Puzzuolo* is not only plainly distinguished by that author from the moveable bridge of *Caligula*, but he has likewise called it by the name of *moles*, which is even now applied to any congeries of rocks or stone that serves for the security of an harbour. That the pilasters in the sea before *Puzzuolo* did not belong to a bridge is likewise apparent from hence, that they are not placed in a strait line, but form a curve towards the north. Lastly, it is manifest, from the following inscription found entire in the sea, near this place, in the year 1575, that the above-mentioned pilasters are no remains of any of *Caligula's* follies:

* *Acts*, chap. xxviii. v. 13, 14.

*Imp. Cæsar. Divi. Hadriani. Fil.
 Divi. Trajani. Parthici. Nepos.
 Divi. Nervæ. Pronepos. T. Aelius.
 Hadrianus. Antoninus. Aug. Pius.
 Pont. Max. Trib. Pot. II. Cos. II.
 Desig. III. Opus Pilarum VI. **

Now what necessity was there to repair (as the inscription intimates) at a vast expence, a work so far from being of any adequate advantage, that it only kept up the remembrance of the infamous *Caligula's* madness. This stone is at present fixed over the gate of *Puzzuolo*, with the following inscription superadded to it:

Quem lapidem Antoninus Imp. statuerat, vetustas dejecerat, mare atque arena obduxerant, Franciscus Murillus Regiæ Classis Curator suâ impensâ eductum Puteolanis municipibus pari studio restituit. A. D. MDLXXV.

‘ The stone erected by the emperor *Antoninus*, time had thrown down, and the sea-water, sand, &c. covered, till *Francesco Murillo*, &c. caused it, at his own expence, to be removed and restored to the citizens of *Puzzuolo* in the year 1575.’

Mr. *Addison*, in his travels through *Italy*, quotes from *Julius Capitolinus*, in *vita Antonii Pii*, an inscription, in which the city of *Puzzuolo* celebrates this emperor, alledging, *Quod super cætera beneficia ad hujus etiam tutelam portûs, Pilarum viginti molem cum sumptu fornicum reliquo ex ærario suo largitus est.* ‘ That, besides his other benefactions, he likewise bestowed money out of his treasury for building a mole of twenty pilasters with arches, for the security of this harbour.’ But probably Mr. *Addison*, trusting to *Sarnelli's* quotation, has ascribed to *Capitolinus* what is not to be found in his life of that emperor. This last-mentioned author only says, that *Antoninus Pius* assisted several cities with money, in order to build new public works, or to repair such as had fallen to decay; and this is all that can be inferred from him concerning this work at *Puzzuolo*.

As to the above-mentioned inscription, it rests only on *Pighi's* credit; who, in his *Hercules Prodicus*, says, that he found here the following imperfect inscription, which had, probably, belonged to a triumphal arch:

* *Seneca, Epist.* 77. likewise calls them *pilæ*, or pilasters; and, according to his description, one might conveniently walk round them, and see all the ships coming in and going out of the harbour.

. . . . AESARI. DIVI
 HICI. NEPOTI. DIVI
 ONINO AVG. PIO
 OLONIA. FLAVIA
 VPER CETERA BEN
 VS. PILARUM. VIG. . . .
 QVO. ET. MVNITION

Which may be restored in the following manner :

Imp. cAESARI. DIVI. Hadriani. Filio. Divi. Trajani. PartHICI.
NEPOTI. DIVI. Nervæ. Pron. T. Ael. Hadriano. AntONINO. AVG.
PIO. Pont. Max. Trib. Pot. Coss. p. p. coLONIA. FLAVIA. Aug.
Puteolanorum. Quod. sVPER. CETERA. BENeficia. ad. hujus. etiam.
tutelam. portVS. PILARVM. VIGinti. mōlem. cum. sumptu. fornicum.
reliQVO. ET. MVNITION. ex. ærario. suo. largitus. sit.

Formerly the pilasters that appeared above the surface of the water were twenty-five in number ; but at present most of them do not appear above the water, and some have been totally demolished and washed away by the agitation of the waves.

Cavallo Marino.

The sea about *Puzzuolo* abounds in fish, especially of the testaceous kind. Here is also a fish called *Cavallo Marino*, which is not quite an inch in length, and is generally dried for keeping. The head of this little fish very much resembles that of a horse : it is often bruised with vinegar and honey, and applied by way of plaister to the part bitten by a mad dog ; and the women eat them to procure a good breast of milk, and likewise apply them to the breast as an anodyne. This species of fish is also found on the other side of *Italy*, along the coasts of the *Adriatic* ; but not in such abundance as they are here.

Monte Olivano.

The road on the right-hand, by the *Grotto del Cane* and *Lago Agnano*, is not the nearest way from the grotto of *Pausilippo* to *Puzzuolo*, but that which turns off on the left towards the sea, and runs along the coast : Besides it is broader and pleasanter, as well as shorter than the other road. The barren mountain of *Olivano* lies on the right-hand of this road, and it is with a pleasing surprize a traveller sees a country, which was once only the dreary haunt of sea-fowls, &c. so greatly improved with a road extremely commodious for carriages and horses. The æra of this alteration was the year 1571, which is commemorated in an inscription erected on the road.

Hot baths.

There are several hot baths along the coast, impregnated with alum, copper, and iron. On a spot about five hundred paces from *Puzzuolo*,
near

near the sea, persons labouring under the gout or rheumatism are laid in a hole, dug in the ground for that purpose, according to the size of the patient, and about two feet deep; where the whole body, especially the part affected, is covered with the sand which came out of the hole, and when it is too hot, they cool it by pouring some sea-water on it. This method if often repeated, seldom fails of abating the violence, if not totally expelling the disease.

The remains of antiquity hitherto described in this letter should be seen the first day, and the following should be reserved for the journey to *Cuma*, and the other neighbouring places. Without an antiquarian for his guide, a foreigner would be at a loss; but they easily are to be met with in these parts. The first day is taken up with the grotto of *Pausilypo*, and the second spent in and about *Puzzuolo*. The usual gratification to an antiquarian for his trouble is from ten to fifteen *Carlini* *.

Just without *Puzzuolo* are the ruins of an ancient structure, said to be the *Cicero's villa*. *Villa* or *Academia Ciceroniana*, where the body of the emperor *Adrian* was deposited till the senate of *Rome* built a temple at *Puzzuolo* for his interment †. According to *Pliny*, *Hist. Nat. lib. xxxi. c. 2.* this seat, remarkable for its fine portico and grove, stood near the sea, betwixt *Puzzuolo* and the *Lago d'Averno*. After *Cicero's* death it came into the possession of *C. Antistius*.

At present this celebrated *Academia* is converted into a cow-house. Not far from it are some of the ruins of an old structure, which passes for *Lentulus's* seat.

Gauri, a mountain in this neighbourhood, and in *Juvenal*, *Sidonius* *Mount Gauri*. *Apollinaris*, *Galen*, and *Statius* highly celebrated for its wine, is at present a barren spot, and called *il Monte Barbaro*; but whether this proceeds from the degeneracy of the soil, or the long possession of the *Saracens*, is uncertain. However, the *Franciscans* have a convent upon this hill, which affords a glorious prospect. The vulgar here are possessed with a notion that immense treasures lie buried in this mountain; but guarded by evil spirits, whose favour not a few endeavour to procure by incantations, &c.

Directly opposite to *il Monte Barbaro*, towards the west, lies *il Monte* *Il Monte Nuovo*. *Nuovo*, or the new mountain, which rose instantaneously in the night between the nineteenth and twentieth of *September*, 1538, during an earthquake, which caused a terrible devastation in the neighbourhood. The subterraneous fire, after making a wide chasm in this place, ejected such a quantity of stones, ashes, sulphur, and sand, as within twenty-four hours formed this mountain; the perpendicular height of which is

* About four or five shillings.

† *Vid. Aelius Spartianus in vita Hadriani, ad finem.*

not less than four hundred rods, and the circumference is three *Italian* miles. *Gieronimo Borgia*, who saw the new mountain soon after its first appearance, and wrote a poem on it, dedicated to *Paul III.* says, that the height of it was thirty *stadia*. Several fields, houses, cattle, and men were destroyed by this earthquake and eruption; and even the sea was strongly impregnated with sulphur, and suddenly ebbed away above two hundred paces, and left the shore covered with dead fish. The edge or brink of the original chasm is still to be discerned on the mountain, tho' it be almost filled up; and its circuit could not be less than an *Italian* mile. No fire, sand or stone is known to have been ejected since the first formation of the mountain. *Gassendi* in his *Physica*, *Seçt.* iii. *membr.* i. *lib.* i. *c.* 6. *p.* 50. *Oper. tom.* ii. thinks it to have been the effects of an earthquake: his words are as follows:

Mirabilis videri potest, enasci ex opposito non modo in continentibus montes, sed etiam in medio mari insulas. Nam de montibus quidem facit fidem PVTEOLANVS ILLE, quem Simon Portius ita describit, ut fuerit una nocte ad plus quam M. Passuum altitudinem ex pumicibus cinceribusque congestus, id nempe sub finem Septembris anno M. D. XXXVIII.

' It may seem still more wonderful, that not only mountains shoot up in the continent, but even islands in the middle of the sea. As to mountains, nothing can be more notorious than that of *Puzzuolo*, which, according to *Simon Portio's* account of it, was in one night, towards the end of *September 1538*, formed by a congeries of pumice-stones and ashes to the height of above a thousand paces.'

But tho' this alteration happened at the time of an earthquake, it was not caused by it; earthquakes indeed often overturn mountains, but never produce any; to do this, the eruption of a *Vulcano* is required. The passage in *Gassendi*, quoted above, led *Bernier* in his *Abregè de la Philosophie de Gassendi*, *tom.* v. *p.* 127, *edit. de Lion 1684*, into a very pleasant mistake, where, of *Puteolanus* [*scilicet mons* *] he makes an author. Such errors, however ridiculous, are not uncommon in many authors. *Coiffeteau* in book iii. chap. xviii. of his translation of *L. Florus*, makes the city of *Corfinium* a General of that name. *Antony Pinet*, in his French translation of *Pliny*, by a strange metamorphosis converts two kinds of marble, one of which was called *Lapis Numidicus*, and the other *Sinandicus* into two cavaliers. The French translator of *Bongar's* letters mistakes the *Altorff* academy for one *Monsieur Altorff*; whereas he might

Flagrant mistakes of authors.

* The author says, *Terræ Motus*, whereas *Mons* is the word understood.

easily have been better informed from *Thuanus*. *Ludovicus à Santo Carolo* in his *Bibliotheca Pontificia*, published at *Lyons* in 1643, takes *Articulus Smalcaldicus* to be a *Lutheran* author supposed to have written against the power and supremacy of the Pope. *Du Fer* the famous *French* geographer has translated *Deserta Loca* in *Witzen's* map of *Tartary* by *Deserts des Loques*. A like sagacity gave its origin to the island of *Uspiam* in some *French* maps of *America*; the geographers mistaking the words of our historian, *Gallis detecta insula uspiam in America*. The learned *Menken* himself in his preface to his ingenious book *de Charlataneria Eruditorum*, mentions *Bayle's* *Calendarium Carlananum* as a satire levelled against quackery, in *French* *Charlatanerie*; whereas it owes its name to *Carla*, a little town in the county of *Foix*, which was *Bayle's* native place. How often foreigners confound the dutchy of *Wurtemberg* with the town of *Wittemberg* in the electorate of *Saxony* is sufficiently known. *Mallet* places the county of *Reufs* in the dutchy of *Mecklenberg*. *Madame Scuderi* brings in a *Turkish* bashaw embarking at *Constantinople*, in order to sail to the *Caspian* sea within twenty days. *Madame de Montmorency*, in the year 1672, informs count *Bussy Rabutin*, that the *Brandenburg* forces were obliged to retreat; the *Turks* having made an irruption into the dutchy of *Prussia*, and taken *Kaminieck* *.

But to return to my subject. It is farther to be observed, that by the eruption of this new mountain, besides the destruction of the suburbs and the hospital of *Tripergola* †, the greatest part also of the *Lago Lucrino*, or *Lucrine* lake, was filled up, so that at present it has scarce any water; whereas among the ancients it was in great repute for its fish, especially oysters ‡. *Pliny*, *Hist. Nat. lib. ix. c. 8.* *Solinus*, *cap. 17.* and others relate a remarkable story of a *Dolphin*, which in *Augustus's* time appeared in the *Lucrine* lake, and was made so tame by a boy, that he would sit upon

Lacus Lucrinus.

Tame dolphin.

* *Lettres de Bussy*, tom. ii. p. 325. What is still more extraordinary, in the year 1683, the grand Vizier loudly complained to the *French* ambassador at the *Porte*, that *France* had given the *Poles* free passage through their country to facilitate their junction with the *Imperialists*.

† On a dispute betwixt the city of *Puzzuolo* and the *Casa Santa della Annunciata*, about rebuilding this hospital a great number of eye-witnesses were heard concerning the particulars of the eruption of *Monte Nuovo* in 1538, which served to put the fact itself beyond all doubt. These records are to be found in the episcopal archives at *Puzzuolo*.

‡ *Senec. Epist. lxxviii.* *Horat. Epod. Od. 2.*

Non me Lucrina juverint conchyliis.

‘Not *Lucrine* oysters would my palate please.’

Plin. Hist. Nat. lib. ix. c. 54. *Sergius Orata* - - *primus optimum saporem ostreis Lucrinis adjudicavit.* ‘*Sergius Orata* was the first who distinguished the delicate flavour of the ‘oysters of the *Lucrine* lake.’

him, and used frequently to cross the lake on the dolphin's back from *Bajæ* to *Puteoli*. *Augustus*, according to *Suetonius*, by means of a canal joined the *Averno* and *Lucrine* lakes with the *Tyrrhene* sea, and made the *Portus Julius* near *Bajæ* (employing twenty thousand men in these works*) which are thus celebrated by *Virgil*.

*An memorem portus, Lucrinoque addita claustra :
Atque indignantem magnis stridoribus æquor,
Julia qua ponto longe sonat unda refuso,
Tyrrhenisque fretis immittitur æstus Avernis ?*

VIRG. Georg. lib. ii. v. 161.

- ‘ Or shall I praise thy ports, or mention make
- ‘ Of the vast mound that binds the *Lucrine* lake,
- ‘ Or the disdainful sea that, shut from thence,
- ‘ Roars round the structure and invades the fence.
- ‘ There, where secure, the *Julian* waters glide,
- ‘ Or where *Avernus*’ jaws admit the *Tyrrhene* tide.’ DRYDEN.

Some think that these lines intimate, that *Augustus* only contracted the passage and checked the influx of the sea into the *Lucrine* lake, in order to put a stop to the damages which the fishery suffered from its impetuosity. The great change which happened in this neighbourhood in 1538, and by which the *Monte Nuovo* was produced, has also choaked up this canal ; so that at present the lake is separated from the sea by a slip of land fifty or sixty paces in breadth.

The way to *Cuma* lies betwixt *Monte Barbaro* and *Monte Nuovo*, the former being on the right, and the latter on the left hand. About half
Lago Averno. a mile from the *Lucrine* lake, on the left hand, is the *Lago Averno*, which, like the mountain *Gauri*, is exceedingly altered, but much for the better. According to ancient historians, no fish could live in this lake ; and its noxious vapours ascended to such a height, that birds flying over it dropt down dead. Hence it is said to have been called *αἰόρονος*. *Lucret.* lib. vi. speaks thus of it :

*Principio, quod Averno vocant, non nomen id abs re
Impositum est ; quia sunt avibus contraria cunctis †.*

* In *Vit. Octav. cap. 16. viginti servorum millibus manumissis & ad remum datis portum Julium apud Bajas, immisso in Lucrinum & Avernum Lacum mari, effecit.*

† See *Silius Ital. lib. xii. Pliny and Varro*. That nothing of this kind is now seen at *Averno*, is no proof that it never was so, as the sulphureous or other noxious effluvia which produced such effects in this lake may by earthquakes or other accidents have been obstructed.

- ‘ Next of *Averno* fung, and whence the name,
- ‘ And whence the rage and hurtful nature came.
- ‘ So call’d, because the birds that cut the sky,
- ‘ If o’er those places they but chance to fly
- ‘ By noxious steams oppress’d, fall down and die.

CREECH.

This lake is at present stocked with variety of good fish, and the birds not only fly over it unhurt, but wild ducks and other aquatic fowls are to be seen upon it; and the adjacent vine-yards produce a very good sort of wine. *Servius* (*ad Æneid. III. v. 442.*) ascribes the noxious air about this lake in ancient times to the thick and lofty woods that then surrounded it, which hindered the dispersion of the effluvia; adding, that *Augustus* having ordered the wood to be cut down and extirpated, the country soon put on a chearful appearance. This lake in some places is a hundred and eighty feet deep. *Boccacio* * tells us, that about three hundred years ago its water suddenly became so vitiated, possibly from the bursting of a vein of sulphur, &c. that most of the fishes in it died. As for the ruinous temple of *Mercury* and *Neptune* near the sea, and also the entrance into the sibyl’s cave, which lies on the other side, I shall take notice of them in the sequel, as it is most convenient to visit them in returning from *Bajæ*.

Nero was for making a broad and navigable canal from the lake *Averno* to *Ostia*, of which some traces are still remaining; but it was never finished †.

Betwixt *Averno* and the city of *Cuma* is to be seen a part of the *Arco Felice*. *Via Appia*, where two hills are joined by means of a noble arch called *Arco Felice*, built with large bricks; its height is seventy, and its breadth fifty-five feet: the passage under it is twenty feet four inches.

After passing the *Arco Felice*, a narrow way leads to the remains of a temple, which, as the deity to whom it was consecrated is not known, is called *il Tempio del Gigante*. The arched roof of it is divided into small square compartments, like those in the temple of *Peace* at *Rome*, and plates of gold or silver and other ornaments seem to have been once fixed in them. This temple is thirty-six *palmi* in length, above thirty in breadth, and about forty in height. The *Colossus* which stands at

* In his book *de Lacubus*.

† *Sueton in vit. Neron. c. 31. Inchoavit - - - fossam ab Averno Ostiam usque, ut navibus nec tamen mari iretur, longitudine per centum sexaginta millia: latitudinis, qua contrariæ quinque-remes commearent.* ‘He began a canal from *Averno* to *Ostia* for a convenient water-passage betwixt those places, without going by sea, a hundred and sixty miles in length, and of a breadth sufficient for gallies with five benches of oars to pass by one another.’ *Vide Tacit. Annal xv. c. 42. Plin. lib. xiv.*

Naples,

Naples, not far from the *Darsena*, called *il Gigante di Palazzo*, supposed to have been a *Jupiter Terminalis*, is said to have been dug up near the front of this temple.

Not far from this temple, on the left-hand, is an ancient edifice, ninety-six *palmi* in length, and twenty-six in breadth, with an aperture in the roof to admit the light, which, from the many niches in the sides, where probably the urns with the ashes of the dead were set, is looked upon to have been a pagan sepulchre.

This country affords several other remains of antiquity worth a traveller's notice; among which the antique statues, which contribute so much to the grandeur of the yet-unfinished University at *Naples* are to be reckoned.

Cuma.

The greatest part of the ancient city of *Cuma*, with its magnificent temple of *Apollo*, was situated on a hill which afforded a beautiful and extensive prospect. This city, celebrated in the times of the ancient *Romans*, is now reduced to a heap of ruins*.

Scipio Africanus's tomb.

The country still retains a luxuriant fertility, especially towards *Torre di Patria*, where it produces abundance of fig-trees of an uncommon size. The name of *di Patria* applied to this tower, is said to be derived from the second word in the following line, which *Scipio Africanus* ordered to be put upon his monument:

Ingrata Patria, ne quidem ossa mea habes.

‘Ungrateful *Rome*, thou dost not possess so much as my bones.’

This place was anciently called *Linternum*; and when it was besieged by the *Vandals* in 455, this tower was built on the spot where stood the great *Scipio*'s tomb; and the word *patria* being all that was then legible on the monument, gave name to the new tower.

Reservoir.

Near the city of *Cuma* is a very large reservoir, with a lofty arch over it, in which are several apertures, like wells, for drawing out the water. It is built of free-stone, and at present is quite empty. As far as can be conjectured from the sound caused by stamping with the foot against the bottom, there is another cavity under it.

* That it was a very populous city in *Lucan*'s time, appears from the following passage in that poet:

----- *Acidaliâ quæ condidit Alite muros*
Euboicam referens fœcunda Neapolis urbem.

‘Where the fam'd walls of fruitful *Naples* lie,
‘That may for multitudes with *Cumæ* vie.’

On the opposite side, towards the sea-coast, is the entrance of a cave, Sibyl's cave. said formerly to have been the abode of the *Cumæan Sibyl*. If the antiquarians may be credited, this cave extends three *Italian* miles in length to the *Lago Averno*, where it has another entrance: but in several parts the passages have been ruined; and at the entrance near *Cuma* there is no possibility of advancing in it above two hundred paces. This part of it is cut out of a rock, and of a considerable height and breadth. A few years ago the imperial General *Wezel* caused an aperture with one-and-fifty steps to be cut in the side of the cave, for the conveniency of coming out of it; but the peasants have since stopped it up.

Betwixt *Cuma* and *Miseno* lies the lake *Acheron*, or *Palus Acherusia*, Acheron; so well known among the ancients; and from its black water, it is, by *Virgil*, termed *tenebrosa palus*, i. e. 'the gloomy lake.' Its name of *Acheron* some derive from the Greek ἀνευ χαρως, i. e. 'without joy.' For the increase of its fishery, a canal has been made from the main sea into this lake; by which means the waters of it have been greatly mended, and rendered fitter for fish to live in. Most of the fishermen live upon a little island in the middle of the lake; but the fish they catch are mostly eels and barbles. In the summer great quantities of hemp and flax are mellowed here, which brings in to the *Neapolitan* hospital of the *Annunciata*, to which it belongs, a yearly income of eight or nine hundred *scudi*, the sum for which it is usually farmed. At present it is generally called *Lago della Coluccia*, or *del Fusaro*.

In these parts, as our antiquaries told us, *Servilius Vatia*, who, under the tyrannical reign of *Tiberius*, retired from court and business, Servilius Vatia's seat. had a seat; in the ruins of which were found several good inscriptions, which *Capaccio* has preserved. Among others, he gives us the following fragment:

Hic est posita Albacia Blefilla
 - - - *pari sine exemplo Fæmina*
Quæ vixit annos XXX. M. V. D. XIX.
Dulcissimæ conjugii fecit - - -

' He lies *Albacia Blefilla* - - - a woman without an equal; who lived thirty years, five months, and nineteen days. Erected to his entirely-beloved spouse - - -'

Under the calamities of *Tiberius's* intolerable reign, *Vatia*, on account of the retirement he had chosen, was cried up as the happiest of the *Romans*; so that it was a common saying, *O Vatia, solus scis vivere*; 'O *Vatia*, thou alone knowest how to live.' But *Seneca* seems to have

have been of another mind; for he says, in his fifty-fifth epistle: *At ille latere sciebat, non vivere. - - Nunquam aliter hanc villam Vatiâ vivo præteribam, quam ut dicerem: Vatiâ hîc situs est.* 'But he knew how to lie buried in retirement, rather than how to live. - - I never used to pass by his house, whilst *Vatia* was alive, without saying, Here lies *Vatia*.'

According to *Seneca*'s account, which is the only one extant, *Vatia*'s seat could not stand on this spot; but must have been much nearer *Baiæ*, towards the west: *Occurit Favonio & illum adeo excipit, ut Bâjis neget.* 'It faces *Favonius*, so as to intercept it from *Baiæ*.' Now *Pliny*, lib. ii. c. 47. says, that *Favonius* blows from the *occasu equinoctiali*, or west point. However *Seneca*, on account of its advantageous situation, honours *Vatia*'s seat so far, as to call it *Villa totius anni*, or a pleasant retreat for all the year; whereas persons of quality among the *Romans* had different seats according to the different seasons: for they resorted to *Baiæ* only in the cold months, or the spring; but their summer retreats were at *Tivoli* and *Frescati*.

Piso's baths.

Bay of Baiæ.

From this place, a narrow road among rocks, and over a steep eminence where a continual guard is kept, leads to the ruins of *Lucius Piso*'s warm baths; or according to others (though, I think, not with sufficient grounds) of a temple of *Diana*; and from thence to the delightful bay of *Baiæ*. In this bay, which is in the form of a crescent, the ships ride in perfect safety. On the sea-shore, facing *Baiæ*, is an ancient temple of *Mercury**, which may be looked upon as the *Pantheon* in miniature; for it is not above twenty-five common paces in diameter. It is quite round, with an aperture in the center of the roof for the admission of light: two persons directly opposite to each other, and whispering close to the wall, may converse with each other, without being over-heard by the company in the middle. Besides the round aperture at the top, this temple has four windows. The pavement at the entrance lies a foot under water, and most of it is either overflowed, or covered with rubbish; there is also a large crack or fissure in the cupola.

Temple of Venus.

La Stanza di Venere.

Not far from this temple, and nearer *Baiæ*, is an octangular shell of a temple of *Venus*, which is seven *palmi* thick, with eight large windows, and its inward circuit is seventy-three paces.

Behind this temple is a dark apartment hewn in a rock, called *la Stanza di Venere*, or *Venus*'s apartment, the roof of which is embel-

* This temple is also called *Truglio*, from *Trullus*, or *Trullum*, which signifies any building with a circular roof, as may be seen, p. 146. *Gestis Innocentii III. Pontif.* For such an apartment in the imperial palace at *Constantinople*, in which a council of the clergy was held, is known in history by the appellation of *Synodus Trullana*, or in *Trullo*.

lished with *basso-relievo's*. These pieces represent nothing obscene or immodest, but only mythological stories and emblems, as a man pursuing a woman, a Cupid, several swans, fishes, festoons, &c. The marquis *de Cellemare* has stript this place of some of its best pieces, and a Centaur has been carried from hence to *France*; all these statues will be totally disfigured with the smoke of the flambeaux which are necessarily used in such dark recesses. In a side chamber, to which one must creep through a hole, is the figure of a tree formed by a kind of spar; but by some erroneously supposed to be a petrified vegetable. This *stanza di Venere* lies betwixt the above-mentioned temples of *Venus* and *Mercury*.

The voluptuous and licentious manners of the ancient inhabitants of this country are sufficiently known by the descriptions given of them by *Martial*, *Horace*, and others *. The monuments still remaining, sufficiently shew the ancient splendor and delightfulness of the coast round this bay, where there is now scarce a single house to be seen. It must have once extended itself considerably farther into the sea, since from *Baiæ* all along to the *Promontorium Penatæ*, in clear still weather, one may discern under the water a large paved road, and the remains of several magnificent buildings, with grand portico's, &c. As for the city of *Baiæ*, which stood on this coast, there is not the least remains to be seen of it. The fort lately built here is called *Baia*, and stands upon a rock; but the air of it is so unwholesome, that the governor takes care every night to lie at *Puzzuolo*. Sometimes prisoners are brought to the fort of *Baia*, which is more dreaded than any other prison in *Italy*.

After passing a precipice that projects over the sea, you descend again to the shore; where the remains of *Hortensius's villa* are to be seen. This celebrated orator, *Cicero* jestingly calls *Triton*, because he had

*Hortensius's
Villa.*

* *Seneca*, epist. li. describes it as *Regionem, quam sapiens vir, aut ad sapientiam tendens declinet, tanquam alienam bonis moribus - - Videre ebrios per litora errantes, & commensationes navigantium; & symphoniarum cantibus perstreptentes lacus, & alia, quæ velut soluta legibus luxuria, non tantum peccat, sed publicet, quid necesse est? - - Effæminat animos amœnitas nimia: nec dubiè, aliquid ad corrumpendum vigorem potest regio.* 'A country which a man of any wisdom or prudence would avoid, as the bane of virtue, and destructive of good morals. - - Where is the necessity or pleasure of seeing drunken people reeling along the shore, or the lake echoing with effeminate music, with the noise of riotous persons sailing on it, and other disorders of an unbridled luxury, where they are so far from having any sense of shame, that they publish their own infamy? - - Luxuriancy of soil effeminates the mind, and the climate unquestionably conduces something to relax the vigour of the mind and body.' *Propertius* calls the coast of *Baiæ*,

Littora quæ fuerant castis inimica puellis.

----- 'A licentious place
'To chaste and modest virgins dangerous.'

accustomed the fishes in his ponds at this villa, to come at his call, and fed them with his own hand.

Agrippina's
tomb.

Near *Hortensius's villa* is shewn an ancient ruin, said to have been the monument of *Agrippina*, who was put death by *Nero*, her own son. Within it, on the left-hand, is an apartment, to which one ascends by a ladder, where are several *relievos* of plaster, representing a sphynx, a griffin, and other imaginary animals. A figure of a woman about two feet high to be seen here, passes for *Agrippina* herself; and adjoining to this is a smaller apartment, where the antiquarians say that her remains were deposited; but with what truth, or even probability, is not easily determined. For *Tacitus*, *annal.* xiv. c. 9. affirms, that, even after the death of her unnatural son, the tomb of *Agrippina* consisted only of an heap of earth thrown together, betwixt *Misenum* and a villa of *Julius Cæsar*. That this unfortunate princess had a seat in this neighbourhood is unquestionable, as appears from *Tacitus*; but the same writer, points out its situation nearer the *Lucrine* lake.

Betwixt *Baiæ* and *Cape Miseno* are likewise several other remains of antiquity; but the explanations of them are mostly grounded upon uncertain conjectures. Amongst other pieces there has been dug up hereabouts a statue of *Venus*, twice as big as the life, holding a globe in one hand, and three golden apples in the other; from whence some antiquarians conclude, that *Venus Genetrix* must have had a temple in this neighbourhood; and, as *Julius Cæsar* had a country seat near *Baiæ**, others still farther alledge, that he founded and built this temple.

Boalia, a
temple of Her-
cules.

On this coast there is likewise an ancient temple called *Boaula*, or *Boalia*, ascribed to *Hercules*, who, according to the ancient fable, brought safe hither the oxen which he had stolen in *Spain*. Even now a small district here bears the name of *Baulo*, or *Baula*, concerning which *Silius Italicus* says:

- - *Herculeos videt ipso littore Baulos. Lib. xii.*

‘*Herculean Bauli* founded on that shore

‘He view’d.’

The antiquarians are at a loss where to look for *Bauli*, or the villa whither *Nero* conducted his mother, after her coming from *Antium*. According to *Tacitus* it must have stood betwixt *Cape Miseno* and the *Lago Bajano*. Those who distinguish it from *Hortensius's villa* are mis-

* According to *Seneca*, *epist.* 51. where he also mentions the seats of *Marius* and *Cn. Pompeius* on this coast, and approves of their choice of such a delicious country, saying, These heroes, according to their art of war, had built their mansions, like watch-towers, on the tops of mountains. *Vide Tacit. Annal.* xiv. c. 9.

taken, and refuted by the following lines of *Symmachus*, who himself was afterwards the possessor of that villa :

*Huc Deus Alcides stabulanda armenta coëgit
Eruta Geryonis de lare tergemini,
Inde recens ætas corrupta Boaulia Baulos
Nuncupat, occulto nominis indicio.
A Divo ad procures dominos fortuna cucurrit,
Fama loci obscuros ne pateretur heros,
Hanc celebravit, opum felix Hortensius, aulam,
Contra Arpinatem qui stetit eloquio.*

‘ Hither the god *Hercules* drove the oxen he had stolen from the triple
‘ *Geryon*, to be kept in stalls. From thence modern ages, being ignorant
‘ of the derivation of the name, have erroneously called *Boaulia*, *Bauli*.
‘ From the god it descended to illustrious princes, lest the fame of the place
‘ should suffer from obscure possessors ; for the powerful *Hortensius*, who
‘ stood in competition with *Cicero* for eloquence, made this seat famous.’

That the *Elysian*-fields extend themselves towards the *Dead-Sea*, is *Elysian-*
taken for granted ; but as for the exact situation, some look for it about *fields*.
the district of *Baula*, where at present stands a mean village ; and in the
wall, built on both sides of the way, are several cavities, in which prob-
ably some urns were once deposited. Others place the *Elysian*-fields
near the *Mercato del Sabato*, as it is called. Others again are positive
that the *Elysian*-fields must have been in the neighbourhood of *Cuma*. All
these spots, the fertility of the soil excepted, which produce delicious
fruits and wine, exhibit nothing so beautiful and striking as to deserve the
appellation of *Elysian*-fields.

Il Mercato del Sabato does not seem to have been a market-place, where *Il Mercato*
things were every *Saturday* exposed to sale ; but rather a *circus* for public *del Sabato*.
spectacles, exercises, &c.

The *Mare Mortuum*, or *Dead-Sea*, has a communication with the sea *Mare Mor-*
by a small canal, in which are several wire nets, &c. to prevent the fish, *tuum*.
with which it abounds, from returning to the sea. This lake belongs to
a private person, who farms it for five or six hundred *scudi* a year.

On the other side of the *Mare Mortuum*, towards the left-hand, lies *Promontory of*
the promontory of *Miseno*, where is still to be seen the remains of an *Miseno*.
ancient *pharos*, or light-house. The *isthmus* at the extremity near the
cape, is about two hundred paces in breadth from sea to sea ; but farther
up, towards the *Dead-Sea*, it is scarce fifty. *Miseno* is said to derive its

name from a companion of *Æneas*, who was buried here, according to *Virgil*:

*At pius Æneas ingenti mole sepulchrum
Imponit, suaque arma viro, remumque, tubamque,
Monte sub æërio: qui nunc Misenus ab illo
Dicitur, æternumque tenet per sæcula nomen.*

Æneid. vi. v. 232.

‘ But good *Æneas* order’d on the shore
‘ A stately tomb, whose top a trumpet bore,
‘ A soldier’s faulchion, and a seaman’s oar.
‘ Thus was his friend interr’d, and deathless fame
‘ Still to the lofty cape consigns his name.’ DRYDEN.

Grotta Tra-
conaria.

This promontory is almost entirely undermined, and the *Grotta Traconaria**, vulgarly called *Dragonara*, under it, is very well worth observing. It is divided by twelve large pilasters into five walks, or isles. The middle is the broadest, and (besides the entrance, which is sixty-eight feet) is a hundred and seventy-eight feet long; the rest being only a hundred and seventy. They are all of the same height which is twenty feet. The four passages which cut these walks at right angles are of an unequal length, from a hundred and eighty, to two hundred and twenty-four feet. The breadth of the walks is about four feet, and the walls are of free-stone. The use of such a building is not known with any certainty; but it is most probable that it served for a reservoir of fresh water; which was here the more necessary, part of the *Roman* fleet being stationed at *Miseno*†.

There are also many other ruins to be seen here, which shews that this promontory was once covered with magnificent buildings. In the year 1699, the pedestal of a pillar or statue, five feet high, and three in breadth, with the following inscription, was found here:

* *Tracones*, in the middle ages, signified subterraneous passages and caverns. *Vid. Vossius, lib. iii. de vitis serm. c. 53.*

† *Vide Plin. lib. vi. epist. 16. & 20. but especially Tacit. Hist. lib. iii. c. 57. to which may be added the nearness of the Portus Julius.*

Jussu
Jovis Optimi Maximi
Damasceni
Sacerdotes
M. Nemonio M. F. Pal.
Eutychiano
Sacerdoti honorato
Equo publico ab
Imp. Antonio Aug.
Pio P. P.
Adleſto in ordinem
Decurion. Puteolanor.
aedili
M. Nemonius Callistus P.
Sacerdos remiſſa
Collatione.

The city of *Miseno* was in the middle of the ninth century destroyed by the *Saracens*; so that at present no remains of it are to be seen. The distance from *Cuma* to this promontory is five *Italian* miles. Opposite to it are the islands of *Procita* and *Ischia*, both producing plenty of fruit and excellent wine, and affording several pleasant spots for hunting. *Procita* is something above six *Italian* miles in circumference, and contains about four thousand inhabitants. Procita and Ischia.

Ischia anciently bore the name of *Enaria* or *Pitecusa*. Its circumference, including the windings of the coast, is eighteen *Italian* miles: it lies about two miles from *Procita*. Formerly it suffered frequent damages from *Vulcano's*, and especially in the year 1301: but for these last two or three centuries no fiery eruptions have happened here; and the smoke seen here and there to issue from betwixt the rocks proceeds from the hot springs and baths, of which there are in this island above thirty still in vogue; not to mention several sudatories for which it is famous.

On this side the *Mare Mortuum* in returning from *Miseno* is the *Piscina Mirabilis*, to which one descends by forty steps, part of which are at present in a ruinous condition. It is a square vault supported by forty-eight pillars; its length is two hundred and fifty *palmi*, the breadth a hundred and sixty, and its height near forty. The pillars are disposed in four rows, making five walks or isles. This unquestionably was a reservoir; and the square apertures in the roof, of which there are thirteen, were made for drawing out the water. The pavement is made sloping Piscina Mirabilis.

sloping towards the center, that the sediment of the water gathering there, might be the more conveniently removed when it was empty.

This water is impregnated with *Tartar*, so that the bottom and pillars, as high as the surface of the water used to rise, are incrustated with it: it is of such a hardness as scarce to be separated from the stone with hammers. The cement on the upper part of the pillars and walls where the water has not reached, which is about five *palmi*, is far from being so hard. This confutes the supposition, that the incrustation with which the lower parts of the work is covered, is a particular kind of mortar or cement compounded of the whites of eggs and pulverised marble, said to be used by the ancients.

It is much disputed by whom the *Piscina Mirabilis* or wonderful reservoir was built. Some attribute it to *Lucullus*, who had a superb palace in this neighbourhood: others are of opinion, that *Agrippa* had it made for the conveniency of the *Miseno* fleet, or for watering the gardens; and the chambers near it called *Cento Camerelle* seem to have been designed for the same purpose. As for the opinion of their being prisons for the Christians under sentence of death in *Nero's* time, it has not the least probability on its side. This work which very much resembles the labyrinths, as they are called, at *Puzzuolo*, is lofty and in pretty good condition; the galleries are long and narrow, and several of the doors are broken down.

In returning from *Bajæ* to *Puzzuolo*, there is a road close by the sea, hewn through a rock; and near it is the following inscription:

Semitæ
In subiecti pelagi lubricitate
Furto ab Hercule aggeratæ,
Lucro à Cæsare Dictatore reparatæ,
Ostentationi ab Agrippa restitutæ,
Æstibus ejusdem pelagi disjectæ
Hanc
CAROLO II. REGE
In hujus montis firmitudine,
Hominum salubritati restitutis Thermis,
Petrus Antonius Aragonius
Substituit,
Quæ
Prudentiore excogitata Hercule,
Meliori destinata usui,
Nec Cæsares expectabit, nec Agrippas,
Per Aragoniam viam

Iter

*Iter perge, viator, ad Bajas,
Eæ enim non luxui thermas
Sed salutis paratas exhibent,
Marmor quas suppositum docet.
P. P. A. D. M. DC. LXIIX.*

‘ Instead of the road raised for theft by *Hercules* amidst the fury of the waves, repaired by *Cæsar* when dictator, for self-interest, and restored by *Agrippa* again for ostentation, and after all ruined by the violence of the sea, *Pedro Antonio* of *Aragon*, in the reign of *Charles II.* having for the health of the public, put the baths in a good condition, has on the firmness of a rock, substituted this road, contrived by a wiser *Hercules*, destined to a better purpose, and which will stand in no need of a *Cæsar* or an *Agrippa*. Traveller, go on cheerfully along the *Aragonian* road to *Bajæ*, where, as the marble underneath informsthee, are noble baths, not subservient to luxury but conducive to health. 1668.’

In returning from the remains of *Julius Cæsar*’s palace, you pass through an arched way hewn through the rocks like a long cavern, at the end of which are the celebrated warm baths, or rather, as they are indeed commonly called *i Sudatorii* or sudatories of *Tritoli*. They have two entrances, but afterwards are divided into six long apartments, where the heat is scarce sup-
Sudorii dī
Tritoli.
portable, till custom has inured one to it. A stranger should not go in without a guide and some flambeaux, as one may without such precaution fall into dangerous holes. In some parts of these sudatories are warm springs, one of which, at the end of a long passage of a hundred and twenty paces, is so hot, that a man can scarce bear a finger in the water of it, even after it has been carried out of the mouth of the cavern. Three times a year the hospital of the *Anunciata* sends hither whole caravans of patients, and the women have separate sudatories assigned them. This operation generally lasts seven days, and is begun about the 20th of *June*. These passages in the rocks, it is probable, were at first made for discovering the warm springs, of which manifest traces are to be perceived on the top of the mountain, and even in the adjacent sea. But probably when these passages were cut in the rock, the heat might not be so intense as at present; for now, in a few minutes, a person stript naked is put into a profuse sweat. This increase of the heat may possibly be owing to the admission of the external air. This place has something of the aspect of a mine, where the passages are about seven or eight *palmi* high and four in breadth. It is not uncommon that, in some places, the sulphureous exhalation kindles into a small flame, which, though it appears in-
considerable,

considerable, is not to be approached without danger. On the road which has been pierced through the rocks, and before the entrance into these sudatories, are six apartments, all hewn out of the rock; which also serve for sudatories, as the heat issuing from the passages above-mentioned can be communicated to them. Formerly on the walls of these apartments were seen paintings and inscriptions expressing the distempers for which every apartment was best adapted; but nothing of these is now to be seen. This, as it is said, is owing to the envy and avarice of the *Salerno* physicians; the wonderful cures of these baths being a detriment to their profession. The present physicians of *Naples* are so far from looking on the *Tritoli* sudatories with an evil eye, that they not only prescribe the use of them, but have published a great number of inscriptions and *Latin* verses, with directions for the right application of most of the baths and sudatories in *Naples*.

The main sea washes against the rocks in which the sudatories have been cut, and the sands at the depth of four or five inches under water are very warm. Sponge, pumice-stones and *balle marine*, are thrown up in great quantities along the shore: the last are large round balls, composed of filaments like hairs, and not very different from the balls found in the maws of young calves. The pumice-stone is supposed to be ejected by a *Vulcano*, and that its porousness is owing to the dissolution of its saline particles by the sea-water. It must be owned, that they are found in great abundance in the *Sicilian* sea, near the islands of *Stromboli*, *di Vulcano*, *Ischia*, and other parts near burning mountains; yet, without examining particularly how the pumice-stone is formed, a subterraneous fire, or a *Vulcano* is not necessary for that purpose; for great numbers of such stones are found in lakes far enough from any *Vulcano's*. *Bocconi*, in his remarks, mentions a kind of red pumice-stones frequently met with in the mountains of *Radicefani* near *Florence*; they are also found in some rivers.

From *Tritoli* it is proper to return to the *Lago Averno*, to take a view of some antiquities on this side, and likewise of the entrance into the sybil's cave. From this entrance to the other near *Cuma*, already described, which is four *Italian* miles, there is said to have been in ancient times a lofty passage, which, according to *Strabo*, was discovered in *Augustus's* time. But time and earthquakes have caused such alterations here, that to get to the entrance of the grotto, one is obliged to crawl ten or twelve paces along the ground; and to leave a servant without, in order to fetch proper assistance, in case, as it has sometimes happened, the entrance of the cave should be filled up by the falling in of the earth and stones. Within the grotto there is a large arched passage hewn out of the rock, near four hundred paces in length; you then descend on

on the right into another passage where the heat is greater, and overflowed with warm water; so that without boots there is no proceeding any further. Beyond this there is an apartment, in which is a kind of stone trough, by some antiquarians supposed to be the *Sybil's* bath, and by others her bed; on the walls are several figures made of small stones and shells of different colours curiously arranged. The pavement is also a mosaic work, but cannot be seen distinctly, as it is covered with water. Whether this cave was made for warm baths, or to provide stones for the great number of palaces which anciently stood in its neighbourhood; or whether it was designed for a refreshing cool retreat, or for some other more important use, probably, will never be ascertained. The pagan priests finding such a place ready finished to their hands, it was no difficult matter for them to turn it to their advantage in their impostures and pretended oracles: but that such a spacious and expensive subterraneous structure was no more than the mansion of a Sibyl is the more incredible, as all the stories of the ancients about Sibyls, upon examination, are found to be entirely fabulous.

Here the *Lago Averno* is twenty-five fathoms deep, and almost entirely surrounded with a rising ground; so that a canal of communication with the sea, which need not be above the length of half an *Italian* mile, would make it one of the most commodious harbours in the world.

Near the banks of this lake are to be seen the ruins of a building, by some said to have been a temple of *Mercury*, and by others, of *Neptune*.^{*Ancient temple.*} Others again will have it to be the temple of *Apollo* described by *Virgil*; but nothing can be plainer, than that the poet is speaking of a temple standing on a hill*. This structure, whatever it was, is octangular without, but the inside is a perfect circle, about thirty-six *palmi* in diameter. The roof is fallen in.

On the side of the *Lucrine* lake towards the sea is a hill with a deep rent on its summit; and the poor illiterate people are taught to believe that it was made at our Saviour's crucifixion, and was the passage thro' which

*At pius Æneas arces, quibus altus Apollo
Præsidet, horrendæque procul secreta Sybillæ
Antrum immane petet.*

Æneid. vi. v. 9,

'The pious prince ascends the sacred hill
'Where *Phœbus* is ador'd, and seeks the shade,
'Which hides from sight his venerable maid:
'Deep in a cave the *Sibyl* makes abode.'

DRYDEN.

*Passage into
Limbus Pa-
trum.*

he descended into the *Limbus Patrum*, in order to release the patriarchs ; and to this the mountain owes the name of *il Monte di Cristo*.

All these curiosities, exclusive of the islands, take up a compass of thirty-five or forty *Italian* miles ; which shews that a very superficial view of them can hardly be taken in one day, though some travellers pretend to have done it. The narrow stony roads in these parts are scarce practicable for carriages, and therefore a saddle-horse is best for this excursion, which may be hired for six * *carlini* a-day.

* Two shillings sterling.



A
CHRONOLOGICAL and HISTORICAL
LIST
OF THE
Most Celebrated PAINTERS,
SINCE THE
Revival of PAINTING in the Thirteenth Century.

As the Author, in his Description of the most remarkable Paintings extant, has mentioned several of the great Masters in that Art; the following TABLE, though not to be found in the Original, cannot but be useful to the Curious. Those Readers, who are not acquainted with the History of Painting will here see, at one View, in what Age such an eminent Artist lived, where he resided, in what Branch he excelled, &c.

The TABLE is divided into *six* Columns: The *first* contains the Painter's Name; the *second*, that of the Master who instructed him; the *third*, the Place of his Birth; the *fourth*, shews what particular Branch of Painting, and other Arts, he excelled in; the *fifth*, the Place of his Residence; and the *sixth*, the time of his Death.

This will shew the gradual Improvement of that noble Art, since it was restored in *Italy* by the Family of the *Medicis*; who drew into *Florence* the Arts which the *Turks* had banished out of *Greece*, after the taking of *Constantinople* by *Mahomet* the Second.

Painters Names.

Disciples of

<i>Giovanni Cimabue,</i>	<i>a</i>	{ Certain Greek Painters who came to }
<i>Giotto,</i>	<i>b</i>	{ Italy,
<i>John Van Eyck, or Jean de Bruges,</i>	<i>c</i>	<i>Cimabue,</i>
<i>Masaccio,</i>	<i>d</i>	<i>Hubert Van Eyck his Brother,</i>
<i>Giovanni Bellini,</i>	<i>e</i>	<i>Masolino,</i>
<i>Gentile Bellini,</i>	<i>f</i>	<i>Giacopo his father,</i>
<i>Luca Signorella da Cortona,</i>	<i>g</i>	<i>His father,</i>
<i>Leonardo da Vinci,</i>	<i>h</i>	<i>Pietro del Borgo,</i>
<i>Pietro Perugino,</i>	<i>i</i>	<i>Andrea Verocchio,</i>
<i>Andrea Montegna,</i>	<i>k</i>	<i>Andrea Verocchio,</i>
<i>Frà Bartolomeo di San Marco,</i>	<i>l</i>	<i>Giacobo Squarcione,</i>
<i>Timoteo Vite da Urbino,</i>	<i>m</i>	<i>Raphael for Perspective,</i>
<i>Albert Durer,</i>	<i>n</i>	<i>Imitated Raphael,</i>
<i>Michael Angelo Buonaroti,</i>	<i>o</i>	<i>Domenico Ghirlandajo,</i>
<i>Giorgione da Castelfranco,</i>	<i>p</i>	<i>Giov. Bellini, imitated Leo. da Vinci,</i>
<i>Titiano Vecelli da Cadore,</i>	<i>q</i>	<i>Giov. Bellini, imitated Giorgione,</i>
<i>Andrea del Sarto,</i>	<i>r</i>	<i>Pietro di Cosino,</i>
<i>Pellegrino da Modena,</i>	<i>s</i>	<i>Raphael,</i>
<i>Baltassar Peruzzi da Siena,</i>	<i>t</i>	
<i>Rafael Sancio da Urbino,</i>	<i>u</i>	<i>Giov. Sancio his father, and P. Perugino,</i>
<i>Mecherino da Siena, otherwise Do-</i>	<i>v</i>	{ First imitated P. Perugino, afterwards }
<i>menico Beccafumi,</i>	<i>w</i>	{ studied M. Angelo and Raphael, }
<i>Sebastiano del Piombo,</i>	<i>x</i>	<i>Giov. Bellini, Giorgione,</i>
<i>Bacio Bandinelli,</i>	<i>y</i>	<i>Giov. Fr. Rustici,</i>
<i>Giov. Antonio Regillo, called Licinio</i>	<i>z</i>	<i>Studied Giorgione,</i>
<i>da Pordenone,</i>	<i>a</i>	
<i>Biagio Puppini Bolognese,</i>	<i>b</i>	<i>Giulio Romano,</i>
<i>Fr. Primaticcio Bolognese,</i>	<i>c</i>	<i>Raphael,</i>
<i>Giulio Romano,</i>	<i>d</i>	<i>Raphael,</i>
<i>Maturino,</i>	<i>e</i>	<i>Fr. da Modena, Montegna,</i>
<i>Antonio Allegri da Correggio,</i>	<i>f</i>	
<i>Lucas de Leyde,</i>	<i>g</i>	<i>L. Da Vinci, Albertinelli, Cosino, del Sarto,</i>
<i>Giacopo da Pontormo,</i>	<i>h</i>	<i>Raphael,</i>
<i>Polidoro di Caravaggio,</i>	<i>i</i>	<i>Studied Michael Angelo,</i>
<i>Le Roux of Florence,</i>	<i>k</i>	<i>John Lucas, Schoorel,</i>
<i>Martin Heemskerck,</i>	<i>l</i>	<i>Studied Michael Angelo,</i>
<i>Battista Franco, called il Semoleo,</i>	<i>m</i>	<i>His father,</i>
<i>John Holbein,</i>	<i>n</i>	<i>Studied Michael Angelo under Raphael,</i>
<i>Perino del Vaga,</i>		

Born in	Excelled in	Resided at	Died in
<i>a</i> 1240,	History-pieces,	<i>Florence,</i>	1300.
<i>b</i> 1276,	History, Sculpture, Architect.	<i>Florence,</i>	1336.
<i>c</i> 1370,	History,	<i>Flanders,</i>	1441.
<i>d</i> 1417,	History,	<i>Florence,</i>	1443.
<i>e</i> 1420,	History, Portrait, Architect.	<i>Venice,</i>	1510.
<i>f</i> 1421,	History, Portrait, Architect.	<i>Venice, Constantinople,</i>	1501.
<i>g</i> 1439,	History,	Several parts of <i>Italy,</i>	1512.
<i>h</i> 1445,	Hist. Port. Sculpt. Architect.	<i>Florence, Paris,</i>	1520.
<i>i</i> 1446,	History,	<i>Florence, Sienna,</i>	1524.
<i>k</i> 1451,	History, Portrait,	<i>Mantua, Rome,</i>	1517.
<i>l</i> 1469,	History,	<i>Florence,</i>	1517.
<i>m</i> 1470,	History,	<i>Urbino, Rome,</i>	1524.
<i>n</i> 1470,	History, Portrait, Engrav.	<i>Nuremberg,</i>	1528.
<i>o</i> 147 $\frac{4}{5}$,	History, Sculpture, Architect.	<i>Florence,</i>	155 $\frac{3}{4}$.
<i>p</i> 1477,	History, Portrait,	<i>Venice,</i>	1511.
<i>q</i> 1477,	History, Portrait, Landscape,	<i>Venice,</i>	1576.
<i>r</i> 1478,	History,	<i>Florence,</i>	1530.
<i>s</i>	History,	<i>Rome, Modena,</i>	
<i>t</i> 1481,	History, Architecture,	<i>Rome,</i>	1536.
<i>u</i> 1483,	History, Port. Architect.	<i>Florence, Rome,</i>	1520.
<i>w</i> 1484,	History, Sculpture,	<i>Rome, Sienna,</i>	1549.
<i>x</i> 1485,	History, Portrait,	<i>Venice, Rome,</i>	1547.
<i>y</i> 1483,	History, Sculpture,	<i>Florence,</i>	1559.
<i>z</i> 1484,	History,	<i>Venice, Friuli,</i>	1540.
<i>a</i>	History,		
<i>b</i> 1490,	History, Architecture,	<i>Bologna, Mantua, France,</i>	1550.
<i>c</i> 1492,	History, Architecture,	<i>Rome, Mantua,</i>	1546.
<i>d</i>	History,	<i>Rome,</i>	1527.
<i>e</i> 1472,	History,	<i>Lombardy,</i>	1513.
<i>f</i> 1494,	History, Engrav.	<i>The Netherlands,</i>	1533.
<i>g</i> 1494,	History, Portrait,	<i>Florence,</i>	1556.
<i>h</i> 149 $\frac{2}{5}$,	History,	<i>Rome, Naples, Messina,</i>	1543.
<i>i</i> 1496,	History,	<i>Florence, Rome, France,</i>	1541.
<i>k</i> 1498,	History,	<i>Holland,</i>	1574.
<i>l</i>	History,	<i>Rome, Florence, Urbino, Venice,</i>	1561.
<i>m</i> 1498,	History, Portrait,	<i>Switzerland, London,</i>	1554.
<i>n</i> 1500,	History,	<i>Florence, Rome,</i>	1547.

Painters Names.	Disciples of
<i>Girolamo da Carpi,</i>	<i>a Benevenuto Garofalo, studied Correggio,</i>
<i>Ugo da Carpi,</i>	<i>b</i>
<i>Fr. Mazzuoli, called il Parmesano,</i>	<i>c His two Uncles,</i>
<i>Giacomo Palma, or Old Palma,</i>	<i>d { Studied at Rome, and had some in- }</i>
<i>Daniel Riccarelli da Volterra,</i>	<i>e { structions from Titian, }</i>
<i>Francesco Salviati, otherwise Fr. de</i>	<i>f Il Sodoma, Balt. Peruzzi,</i>
<i>Rossi,</i>	<i>f His Father, B. Bandinelli, And. del Sarto.</i>
<i>Giacopo Ponte da Bassano, the father,</i>	<i>g Studied Giov. Bellini,</i>
<i>D. Giulio Clovio,</i>	<i>h Guilio Romano,</i>
<i>Pirro Ligorio,</i>	<i>i Guilio Romano,</i>
<i>Giorgio Vasari,</i>	<i>k { Guillaume de Marseilles, A. de Sarto, }</i>
<i>Paris Bordon,</i>	<i>l { Mich. Angelo, }</i>
<i>Giacomo Robusti, il Tintoretto,</i>	<i>l Titian, imitated Giorgione,</i>
<i>Gio. Porte, afterwards called Giu-</i>	<i>m Titian, designed after Michael Angelo,</i>
<i>seppe Salviati,</i>	<i>n Francesco Salviati,</i>
<i>Sir Antony More of Utrecht,</i>	<i>o Schoorel,</i>
<i>Francis Floris,</i>	<i>p Lambert Lombart, studied M. Angelo,</i>
<i>Paolo Farinati,</i>	<i>q Ant. Badille, Niccolo Golfino,</i>
<i>Pelligrino Tibaldo,</i>	<i>r Daniel da Volterra,</i>
<i>Andrea Schiavone,</i>	<i>s Imitated Parmesano,</i>
<i>Luca Cambiasi, or Cangiasi,</i>	<i>t His Father,</i>
<i>Frederico Barrocci,</i>	<i>u { Battista Venetiano, studied Raphael and }</i>
<i>Girolamo Mutiani da Bresscia,</i>	<i>u { Correggio, }</i>
<i>Taddeo Zuccherò,</i>	<i>w Romanino, studied M. Angelo and Titian,</i>
<i>Bartolomeo Passerotto,</i>	<i>x Ottaviano his Father, Pompeo da Fano,</i>
<i>Paolo Calliari, Veronese,</i>	<i>y Giacompo Vignuola, Taddeo Zuccherò,</i>
<i>Frederico Zuccherò,</i>	<i>z His Father, and Ant. Badille,</i>
<i>Martin de Vos,</i>	<i>a Taddeo Zuccherò,</i>
<i>Giacomo Palma,</i>	<i>b Studied in Italy,</i>
<i>Paul Bril,</i>	<i>c { His Father Antonio, Nephew to old Pal- }</i>
<i>Rafaellino de Reggio di Modena,</i>	<i>c { ma, studied also Titian and Tintoretto, }</i>
<i>Luigi Caracci,</i>	<i>d</i>
<i>Antonio Tempesta,</i>	<i>e Frederico Zuccherò,</i>
<i>Augustino Caracci,</i>	<i>f Prospero Fontana, Camillo Procaccino,</i>
<i>Luigi Cigoli, or Civali,</i>	<i>g John Strada a Fleming,</i>
	<i>h Pr. Fontana Lu. and An. Caracci,</i>
	<i>i Studied And. del Sarto, and Correggio,</i>

Born in	Excelled in	Resided at	Died in
<i>a</i> 1501, <i>b</i>	History, Architecture,	<i>Bologna, Modena, Ferrara, Venice,</i>	1556.
<i>c</i> 1504,	History, Portrait,	<i>Rome, Parma,</i>	1540.
<i>d</i> 1508,	History, Portrait,	<i>Rome, Venice,</i>	1556.
<i>e</i> 1509,	History, Sculpture,	<i>Rome, Florence,</i>	1566.
<i>f</i> 1510,	History, Portrait,	<i>Rome, Florence, Venice,</i>	1563:
<i>g</i> 15 $\frac{2}{10}$,	History, Anim. Landscape,	<i>Bassano, Venice,</i>	1592.
<i>h</i> 15 $\frac{1}{4}$ $\frac{1}{8}$,	History, Miniaturist.	<i>Rome,</i>	1578:
<i>i</i>	History, Architecture,	<i>Naples, Rome, &c.</i>	1573.
<i>k</i> 1511,	History, Portrait,	<i>Pisa, Bolog. Flor. Ven. Nap. Rome,</i>	1574.
<i>l</i> 15 $\frac{1}{2}$ $\frac{2}{5}$,	History, Portrait,	<i>Venice, France,</i>	
<i>m</i> 1512,	History, Portrait,	<i>Venice,</i>	1594.
<i>n</i> 15 $\frac{1}{3}$ $\frac{6}{5}$,	History,	<i>Venice,</i>	1585.
<i>o</i> 1519,	History, Portrait,	<i>Italy, Spain, Flanders, England,</i>	1575.
<i>p</i> 1520,	History,	<i>Antwerp,</i>	1570:
<i>q</i> 15 $\frac{3}{4}$ $\frac{2}{5}$,	History, Sculpture, Architect.	<i>Verona, Mantua,</i>	1606.
<i>r</i> 1522,	History, Architecture,	<i>Bologna, Rome, Milan, Modena,</i>	1592.
<i>s</i> 1522,	History,	<i>Venice,</i>	1582.
<i>t</i> 1527,	History,	<i>Genoa, Spain,</i>	1583.
<i>u</i> 1528,	Hist. especially relig. subjects.	<i>Urbino, Rome,</i>	1612.
<i>w</i> 1528,	History, Portrait,	<i>Rome,</i>	1590.
<i>x</i> 1529,	History,	<i>Rome,</i>	1566.
<i>y</i>	History, Portrait,	<i>Rome,</i>	
<i>z</i> 1533,	History, Portrait,	<i>Venice,</i>	1588.
<i>a</i> 15 $\frac{4}{4}$ $\frac{0}{3}$,	History, Portrait,	<i>Rome, France, Spain, England,</i>	1609:
<i>b</i> 1540,	History,	<i>Antwerp,</i>	1604.
<i>c</i> 1544,	History,	<i>Venice,</i>	1628.
<i>d</i> 1550,	Landscape,	<i>Antwerp, Rome,</i>	1622.
<i>e</i> 1552,	History,	<i>Rome,</i>	1580.
<i>f</i> 1555,	History,	<i>Bologna, Rome,</i>	1619.
<i>g</i> 1555,	Battles, Hunting, Sea-pieces,	<i>Rome,</i>	1630.
<i>h</i> 1557,	History, Engraving,	<i>Bologna, Rome, Parma,</i>	1602.
<i>i</i> 1559,	History,	<i>Florence, Rome,</i>	1613.

Born in	Excelled in	Resided at	Died in
<i>a</i> 1560,	History,	<i>Bologna, Rome,</i>	1609.
<i>b</i> 1560,	History,	<i>Rome, Naples,</i>	1640.
<i>c</i> 1564,	History,	<i>Venice, Bavaria,</i>	1604.
<i>d</i> 1568,	History, Religious Subjects,	<i>Sienna,</i>	1615.
<i>e</i> 1569,	Hist. Fig. half length,	<i>Rome, Naples, Malta,</i>	1609.
<i>f</i> 1569,	{ Country Life, Landscape } { Fairs, in little, }		1625.
<i>g</i>	History,	<i>Rome, &c.</i>	
<i>h</i> 1574,	Hist. Landsc. Night-pieces,	<i>Rome, &c.</i>	1610.
<i>i</i> 1575,	History,	<i>Bologna, Rome,</i>	1642.
<i>k</i> 1577,	History, Portrait,	<i>Antwerp,</i>	1640.
<i>l</i> 1568,	History,	<i>Bologna, Rome,</i>	1660.
<i>m</i>	History,	<i>Naples,</i>	
<i>n</i> 1581,	History,	<i>Bologna, Rome, Naples,</i>	1641.
<i>o</i> 1581,	History,	<i>Rome, Parma, Naples,</i>	1647.
<i>p</i> 1582,	History, Portrait,	<i>Rome, Paris,</i>	1641.
<i>q</i> 1583,	History,	<i>Rome,</i>	1618.
<i>r</i> 1590,	History,	<i>Rome, Bologna,</i>	1666.
<i>s</i> 1599,	History, small Figures,	<i>Rome,</i>	1665.
<i>t</i> 1596,	History,	<i>Rome, Florence,</i>	1669.
<i>u</i> 1599,	Flowers,	<i>Rome,</i>	1672.
<i>w</i> 1599,	History, Portrait,	<i>Antwerp, Italy, London,</i>	1641.
<i>x</i> 1600,	Landscape,	<i>Rome,</i>	1660.
<i>y</i> 1600,	Battles, Fruit,	<i>Rome,</i>	1660.
<i>z</i>	History, Landf. Animals,	Travelled in <i>Italy,</i>	
<i>a</i> 1600,	Landscape,	<i>Rome,</i>	1682.
<i>b</i>	History,	<i>Rome,</i>	1668.
<i>c</i> 1606,	History, Portrait,	<i>Holland,</i>	1628.
<i>d</i>	Battles,		

Painters Names.	Disciples of
<i>Adrian Brouwer,</i>	<i>a Francis Hals,</i>
<i>Samuel Cooper,</i>	<i>b Hoskin, studied Vandyk,</i>
<i>William Dobson,</i>	<i>c</i>
<i>Michael Angelo Pace, called Campi-</i>	<i>d Fioravanti,</i>
<i>doglio,</i>	<i>e Paul Rubens,</i>
<i>Abraham Diepenbeck,</i>	<i>f</i>
<i>Pietro Testa,</i>	<i>g Danel Falcone,</i>
<i>Salvator Rosa,</i>	<i>h</i>
<i>Filippo Laura,</i>	<i>i</i>
<i>Carlo Dolce,</i>	<i>k Vouet,</i>
<i>Eustache le Sueur,</i>	<i>l De Grebber of Haerlem,</i>
<i>Sir Peter Lely,</i>	<i>m Studied at Rome,</i>
<i>Sebastian Bourdon,</i>	<i>n His Father, and Vouet,</i>
<i>Charles le Brun,</i>	<i>o Andrea Sacchi,</i>
<i>Carlo Maratti,</i>	<i>p Pietro da Cortona,</i>
<i>Luca Giordano, called Luca Frà</i>	<i>q Pietro da Cortona,</i>
<i>Preslo,</i>	<i>r Zouft Fuller,</i>
<i>Ciro Ferri,</i>	<i>s Carlo Maratti,</i>
<i>John Riley,</i>	<i>t</i>
<i>Gioseppe Passari,</i>	<i>u Vouet,</i>
<i>Laurent de la Hire,</i>	<i>w Vouet, and his Father,</i>
<i>Michael Corneille,</i>	<i>x Vouet,</i>
<i>Michael Dorigny,</i>	<i>y John Bouillon of Brussels,</i>
<i>Nicolas Mignard,</i>	<i>z De la Hire,</i>
<i>Philippe de Champugne,</i>	<i>a Bourdon,</i>
<i>Francis Chauveau,</i>	<i>b Stella his Father,</i>
<i>Nicolas Loyer,</i>	<i>c Perrier, Vouet, studied in Italy,</i>
<i>Giacopo Stella,</i>	<i>d</i>
<i>Charles-Alfonse du Fresnoy,</i>	<i>e</i>
<i>Boulogne the elder,</i>	<i>f Le Brun,</i>
<i>La Fosse,</i>	<i>g</i>
<i>Jouvenet.</i>	<i>h</i>
<i>Coypel,</i>	<i>i</i>
<i>Le Moine,</i>	
<i>Sir Godfrey Kneller,</i>	

Born in	Excelled in	Resided at	Died in
<i>a</i> 1608,	Peasants and Drollery,	<i>Antwerp,</i>	1640.
<i>b</i> 1609,	Portrait in Miniature,	<i>London,</i>	1672,
<i>c</i> 1610,	Portrait,	<i>London, Oxford,</i>	1647,
<i>d</i> 1610,	Fruit, inanimate Subjects,	<i>Rome,</i>	1670.
<i>e</i>	History,		
<i>f</i> 1611,	History,	<i>Rome,</i>	1648.
<i>g</i> 1614,	History, Landscape,	<i>Rome,</i>	1673,
<i>h</i>	History in Little,		
<i>i</i> 1616,	History,		1694.
<i>k</i> 1617,	History,	<i>Paris,</i>	1655.
<i>l</i> 1617,	Portrait,	<i>London,</i>	1680.
<i>m</i> 1619,	History, Landscape,	<i>Rome, Sweden, Paris,</i>	1673.
<i>n</i> 1619,	History, Battles,	<i>Paris,</i>	1690.
<i>o</i> 1624,	History, Portrait,	<i>Rome,</i>	1713.
<i>p</i> 1626,	History,	<i>Rome, Flor. Naples, Madrid,</i>	1694.
<i>q</i>	History,		
<i>r</i> 1646,	Portrait,	<i>London,</i>	1691.
<i>s</i> 1654,	History,	<i>Rome,</i>	1714.
<i>t</i>	History,	<i>Paris,</i>	1658.
<i>u</i> 1603,	History,	<i>Paris,</i>	1664.
<i>w</i> 1617,	History, Engraving,	<i>Paris,</i>	1665.
<i>x</i>	History, Portrait,	<i>Avignon, Paris,</i>	1668.
<i>y</i> 1602,	History, Portrait,	<i>Brussels, Paris,</i>	1674.
<i>z</i>	History, Engraving,	<i>Paris,</i>	1674.
<i>a</i>	History,	<i>Rome, Paris,</i>	1679.
<i>b</i> 1606,	History,	<i>Rome, Paris,</i>	1647.
<i>c</i> 1611,	History,	<i>Rome, Venice, Paris,</i>	1638.
<i>d</i>	History, Portrait,	<i>Paris,</i>	
<i>e</i>	History,	<i>Paris,</i>	
<i>f</i> 1644,	History,	<i>Paris, Rouen,</i>	1717.
<i>g</i>	History, Portrait,	<i>Paris,</i>	
<i>h</i>	History,	<i>Paris,</i>	
<i>i</i> 1646,	Portrait,	<i>London,</i>	1723.

The school of *Florence* was founded by *Michael Angelo*.

The school of *Rome* was founded by *Raphael d'Urbino*.

The school of *Milan* was founded by *Leonardo da Vinci*.

The *Lombard-school* flourished under *Giorgione* and *Titian*.

The END of the SECOND VOLUME.



I N D E X

TO THE

S E C O N D V O L U M E.

A

- | | | | |
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